

THE NEW YORK MIRROR

A REFLEX OF THE DRAMATIC EVENTS OF THE WEEK.

VOL. XV., No. 390.

NEW YORK: SATURDAY, JUNE 19, 1886.

PRICE TEN CENTS.

Danger in Grease-Paints.

There is no one single article more universal in use in the profession, the good or bad quality of which is less understood, than grease-paints. From the star to the supernumerary, every man or woman whose living is made upon the stage uses these sticks of pink and red composition, and not one out of a hundred takes the slightest pains to learn whether they are good or bad—harmful or free from deleterious effects. The stuff is rubbed into the pores of the skin without thought, and frequently only half washed out after the performance, the face being thoroughly cleansed when the home of the actor is reached.

To those acquainted with the component parts of the most of these grease-paints manufactured, the fearful effects of this carelessness are only too apparent, and the fact that more cases of lead poisoning than we hear of are not reported must seem strange. Even if the paint had no other ill effect, the continually closing up of the pores of the face is itself an unhealthy practice.

For the purpose of learning the real nature of the grease-paints sold to the profession in this city by the wig makers and dealers in make-up, a reporter of THE MIRROR recently made a tour of the different stores, most of which are situated at no great distance from the Square. To the end that the investigation into the subject might prove a fair and honest one, it was determined upon to have an actor accompany the writer. William S. Harkins was called upon, and without hesitation agreed to assist in an investigation that would tend to benefit the profession.

The store of Charles Meyer, in Fourth avenue, was the first place visited. Here a small stick of grease-paint No. 3 was purchased for ten cents. It was wrapped up carefully in a piece of brown paper and marked "Meyer." Conrad Gluth's store, in East Thirteenth street, came next, and here a similar piece was purchased for five cents. Helmer and Lietz's store, No. 125 Fourth avenue, was the next place visited, and here the smallest piece obtainable cost twenty cents. Charles Winkelman, in Union Square, sold a small piece of No. 3 for ten cents. All of the pieces, like the first, were wrapped up and marked with the name of the manufacturer.

Arrived at the office of THE MIRROR with the result of the purchases, the investigators were escorted to an inner room, where a gentleman awaited them prepared to make a thorough examination into the subject. He was provided with a number of little china saucers, on the bottom of which were marked the initials of the manufacturers' names, and a large bottle of hydro-sulphuric acid. According to this gentleman's statement, the presence of lead in the grease-paint would be indicated when the acid was poured on it and settled itself—the mixture would become dark and black.

A small piece of each stick of paint was cut off and pressed down in the saucer. Then a little of the acid was poured on the contents and allowed to remain there for fully ten minutes. Quite a metamorphosis at once took place. All of the paint had been of about the same shade, but all at once changed. That of Winkelman turned almost a yellow, that of Gluth became a very dark red, that of Helmer and Lietz slightly lighter, and Meyer darkest of all. After allowing the acid to settle, the saucers were thoroughly cleaned in a pail of water and half of the contents scraped off, showing the original color and that of the part touched by the acid. The result by this showing was a thorough victory for Helmer and Lietz's manufacture. The scraped part of their paint was but a little lighter than the other, showing that the effect of the acid had been but to darken it, while in all the others the black was plainly seen, being more perceptible in that of Charles Meyer. Gluth was the next worst, with Winkelman's second best.

The references in books devoted to chemical analysis and effects show plainly the evil results of poisoning by white lead. "Woodman and Tidy's Forensic Medicine and Toxicology," a text-book in constant use in colleges and schools, says:

"The causes of chronic lead-poisoning are numerous. * * * Lead is a cumulative poison, and may be received into the system by all possible inlets—stomach, lungs or skin. From this it will be seen that almost the same effects are produced by swallowing, inhaling or applying externally. Regarding the symptoms, the book continues:

"The symptoms may be and often are slow in their progress. Obstinate constipation and indigestion, with an intense feeling of depression, may be all the patient may at first com-

plain. Then there follows in due course a loss of appetite, an unrelievable thirst, a constant unpleasant metallic taste, and an extreme fetor of the breath. The countenance becomes dull and heavy and appears anxious. There is rarely any fever, and the pulse is usually natural. The respiration is often rapid. There is frequently great abdominal hardness and pain, relieved by pressure. * * * the pain increasing in intensity as the case progresses. * * * Moreover, in chronic saturnine poisoning a peculiar delirium, especially occurring at night (delirium of dread), is not uncommon. The case may terminate favorably without any further bad symptoms, while sometimes a form of apoplexy is set up which rapidly proves fatal, with coma and convulsions."

Lead palsy, it is asserted by these writers, manifests itself much more frequently in adults, taking the form of colic. Lead palsy

quently applied, poisonous effects, both as a basis for the paint and as a coloring substance. He also stated that it was not uncommon to find lead in toilet preparations, and that in cases of chronic lead-poisoning the absorption of the lead took place solely through the skin. Mixed with grease, the poisonous properties of the lead are increased. Besides lead, mercury, in the form of calomel, bismuth as trisnitate and zinc as oxide, are used as whitening powders. Their employment is objectionable and should be discontinued, especially as less harmful substances are within the reach of the manufacturer.

Cases of death by lead-poisoning through the use of cosmetics or hair-dyes are not very frequent, although in the *Pharmaceutical Journal* of November, 1869, page 304, is reported the case of a Dr. Witterwax, of Iowa, who died shortly before that time, with peculiar and obscure symptoms. The Scott County Medical

lead. A young doctor recently had in his care the case of a lady who was receiving the attentions of a young man with a view to matrimony. Bismuth powder was used by the young woman for her skin. In the summer she took a trip to the Sulphur Springs for her general health. Her dismay may be imagined when she discovered, after a few days, that her skin was turning dark, and it was weeks before she recovered her normal color. The medicinal qualities of zinc are its rapid drying of the skin, and it is for this reason that it is used in amputation and other surgical cases. Yet in spite of this fact its continued application is poisonous.

The Secret of Good Elocution.

We have no doubt that the readers of THE MIRROR perused "Alfred Ayres on Utterances" in our last week's paper with interest, for they are not unfamiliar with the subject, which has

Richard H. Dana, the New England poet, has come under his observation as he sat in the upper gallery of the old Park Theatre. Dana smokes in a criticism on the play that, although he could not distinguish a word, he was deeply impressed and affected by the melodious movements of Kean's voice, especially in following the sentiment and purpose of the poet. Therein lay the pre-eminent characteristic of Edmund Kean as an actor. He was a master of rhythm, which Tyn Blythe was more than once inclined to call the "music" of the counter-current of all of the finest actors. This is the point up to which Mr. Ayres has fully worked his way but did not clearly reach.

It is rhythm that approves the master words of utterance on the stage. Hence the study of such effects as the composer does, and hence the like purport which have fallen under our observation. Forrest himself taught the lesson in his "Let them come in, I am alone" in the *Gladiators*; the older Booth in the great indissoluble achievement in the utterance of the personal pronoun "I" in *Richard Third*; Prescott, and which made the critic of the *Charlottesville* had a corresponding triumph when, as the person of King Lear, he said, "I am alone." After an accumulation of adjectives of simile and metaphor, he made her climax on the word "alone," which she waivered as if a living link from her lips and sent blinding through the air in words melody.

Outside of the profession a great example of the rhythmical waters is Daniel O'Connell, the giant tribune of the Irish and American. Among many other occasions we have noted the personal attack upon him in the House of Commons. When O'Connell rose to answer the lofty brow was black with thunder and his eyes uplifted as to strike. Then, speaking slowly, he said, "But the gentleman says he is Irish." [Lowering his voice to the rhythmical murmur of a summer brook.] "I have no words of bitterness or reproach for any man who loves his land." The pathos in the significant utterance of the last words brought tears to the eyes of many veterans of the House.

We can go further in corroborating our theory by referring to the last mentioned in *Shakespeare's "Music of Nature"* that a favorite passage from Shakespeare was somewhat remarkably delivered by Greville, and was broken down by the requirements of a careful musical composition. The score is given in the book. Without the rhythmical instinct it is in vain for any man to attempt to secure the highest measure in the loftiest sphere of the drama.

An Observer in the Shakes.

If an observer with a sharp eye could get far enough off the earth to be unobscured by the contagion of sympathy and the heat of the arena, he might make rather pertinent notes of what is going on not much heeded by the actual participants. Many sights and sounds he would see which go by hurried glances, which he practices not only should, but in some cases should.

To say that the country swarmed with juvenile Turks would be regarded as an exaggerated expression. It is nevertheless true that although they do not do the oriental turban and loose breeches, yet they swarm in rolling ricks, on the tobogganing slope, at the cyclone picnic and in the straw party. They are at least Turcos of the first guild.

This is betrayed clearly in their methods of speech. No young man treats a village or rural belle to an extra box of bon-bons or a couple dishes of ice-cream more than any other maiden in the village than he forthwith clinches his grip on her personality by speaking of the elect virgin in all companies as his best girl.

No wonder that on the stage so much encouragement is given to huddling eyes and semi-comedies in which Japanese, Ottomans, Persians and other outlandish observers of monogamy flourish.

We may thus note from the aerial height of a sky observer that our theatre is in these respects a reflex of the world, and that if we really have no national drama of our own there is a strong undercurrent of other nationalities constantly flowing on the stage and fringed with weeds of evil growth, blotting our face and under our feet.

To nominate a man as an old Turk was considered slanderous, for real old Turks were scarce in our community; but now they thronged on all hands by young Turks, talk with the Ottoman complexion, "best girl," as if they had a well-known in town.



EDNA CAREY.

may occur after a single attack of chronic lead-poisoning, but more frequently it is the result of a succession of attacks, while occasionally no attack whatever has preceded it. The upper extremities, and especially the extensor muscles, are those most commonly attacked. Those first to lose power and waste away are the extensor muscles of the hand and forearm. The greatest diagnostic sign of saturnine poisoning may be discovered when not suspected by either the patient or his friends. It consists of a blue line in the gums around the margin of the teeth. It is rarely absent, and as a rule is a very early symptom.

Following the tests by the hydro sulphuric acid, the untouched portions of the grease-paints were handed to a competent chemist for analysis. As the result of a thorough examination, this gentleman reported that lead was a common ingredient of the paint, in quantities sufficient to produce, when fre-

Society appointed a committee whose investigations led to the discovery that the doctor had used a hair dressing, or dye, almost daily for four years, and an autopsy revealed the fact that both the liver and kidneys contained lead in sufficient quantity to cause death. The case of a young lady—a patient of Dr. Lewis A. Sayre—being attacked with lead-poisoning after a continued use of a lead preparation applied to the skin, is well known to practitioners on account of its recent date. Under treatment for lead-poisoning the patient recovered.

Without some white substance as a basis the grease-paint would be worthless, but as remarked by the chemist when the analyses were made, there are many other materials that could be used besides white or red lead. Bismuth white is objectionable from the fact that in time it turns the skin dark, while the same is true of calomel. Bismuth also has poisonous qualities, but not in the same sense as

more than once been treated by us on lines similar to those traversed by the essayist. An occasion offered we have isolated that the prime production of good acting and a favorable reception from intelligent audiences was clear, incisive and significant delivery. Mr. Ayres has fortified the position with the evidence of eminent actors, which is apt and pertinent. They all concur in the same view.

His leading example is Edmund Kean, with a follower in Edwin Forrest, who acknowledges that for years and years he had tried to read Othello's Farewell as Edmund Kean used to read it, and that he (Forrest) had never succeeded but once. It was at the old Broadway Theatre that he was so fortunate as to strike the keynote and to be awarded with five distinct rounds of applause.

This brings us directly to the door which opens to us the inner mystery of great utterance. The passage referred to was one which

At the Theatres.

When Mr. Schloberg's drama, *Not One Word*, was produced in Brooklyn recently, a synopsis of the plot appeared in the columns of *The Mirror*. On Monday evening it was presented to a fair-sized audience at the Grand Opera House, where it appeared to impress the spectators, especially those in the gallery region, very favorably. The play possesses very little artistic worth, and it betrays its foreign origin unmistakably. The plot bristles with improbabilities and strange excursions into the domain of improbability. The dialogue, the arrangement of the scenes, and the general scheme of the piece follow an old-fashioned model. But there are many dramatic effects interspersed through the action, and two or three of the situations are particularly strong. The second act offers the most noticeable example. The latter portion of this act is exceptionally powerful, and played as it was on Monday evening by Mr. Walton, it was decidedly impressive. Although *Not One Word* lacks symmetry, cohesiveness and logical development, nevertheless it may contain the elements of a popular success. Trial alone can determine that. The judgment of the sensation-loving audience assembled on the occasion of the first performance was certainly favorable, if applause, recalls and storms of approving cat-calls are an indication. Henry Walton as *Aba Hedden*, the striking central figure of the play, makes up in vigor what he lacks in finesse. The personation was crude but decidedly dramatic. The display of anguish, remorse and horror at the end of the second act, where Hedden witnesses the execution of an innocent man for a murder he has committed, was very strong. Mr. Walton's intensity at this point evoked the most enthusiastic applause and won for him several recalls. At several points later in the piece he emerged from a monotonous level and rose to fine dramatic heights. W. H. Stuart was very amusing as Mr. Southwood, a tyrannical man of family, who is led by the nose by his diplomatic wife. The latter part was also humorously acted by Dora Stuart. Esther Lyon in the *ingenue* role of Helen Southwood was graceful and pretty, and the soubrette Priscilla was capably acted by Anna Edmunds. W. B. Royston played a comedy part neatly. Next Monday Miss Lisle and Mr. Paulding appear here in *The Sea of Ice*.

Milton Nobles was to have produced his farce, *Haunted House*, at the People's Theatre on Monday night, but it was not in shape to suit the author, and rather than risk failure he substituted *The Phoenix*—an old chestnut that never dies and never fails to delight those who see it. Mr. Nobles played the bohemian and Jim Bludsoe with his usual success, and Dollie Nobles was as charming as ever in the part of the heroine. Frank Aiken played the villain and L. R. Willard the Jew. The house was good, and the piece was very satisfactorily mounted. Next Monday William Carleton's Russian play, *Zitka*, will be produced at this theatre. It is said that extensive and elaborate scenic and mechanical effects will be utilized for the production.

The Sea of Ice is being played this week at the Third Avenue Theatre by a good company. Rose Lisle is the Louise de Lascoms and Frederick Paulding the Carlos. Both give finished and effective performances. Walter Eyring, R. J. Denton, W. F. Blande, Alice Brooks and Josie Bailey are also in the cast. Next week Pauline Markham in *The Ticket-of-Leave Man*.

A large house gathered to see *The Colleen Bawn* at the Windsor on Monday. The piece was not particularly well played. Changes have been made in the company since it last appeared in this city—changes that by no means improve it. Frank Drew is the Miles and W. B. Cahill the Daney Mann. Gwynne Cookman gives a nice performance of Eily. Emma Pierce plays Anne Cane very nicely. Next week John W. Jennings will be seen at this theatre as Christopher Blizard in *Confusion*.

Mr. Smith's company played *Uncle Tom's Cabin* at a large house on Monday at Niblo's Garden. Mrs. Howard and the principal members of the cast duplicated their former success and the plantation features were productive of hearty enjoyment.

Prince Karl has turned its 50th night at the Madison Square Theatre. The comedy has been liked into most amusing shape, and Mr. Mansfield's work in it is thoroughly entertaining.

A Tin Soldier is still drawing like a locomotive at the Standard. The songs and dances and the laughable acting of Amy Ames are enjoyable features of the performance.

The Musical Mirror.

Ensemble has made one of the greatest successes we have ever known in this town. The house was full in all weathers. Mr. Daholl has gained a whole grove of laurels by his fine performance of *Ravenna*, the swiftness of his acting of *Cadeaux*, the low and the high, that he keeps the audience laughing and applauding all the time. We are waiting for any of the production of this company that we have said in our former

notices. There is nothing left undone that ought to be done, and nothing is done that ought not to be done. Band, chorus, principals and accessories are all perfect.

Mme. Cottrelly is a really fine artist, and her performance of *La Marquise* in *The Crowning Hen* at Wallack's Theatre adds to her already great reputation. It is really comfortable to see a true actress in comic opera on the English-speaking stage. We are used to put up with much stiff and inartistic acting for the sake of vocal ability, but in Cottrelly we have an artist who equals the best of the French opera bouffe players, and who sings in good style, albeit her voice is somewhat worn by hard work. Her acting in the operetta is a study to all singers. Although we are, on principle, adverse to the introduction of extraneous matter in the shape of topical and comical songs which are foreign to the color of the piece, and which, to our mind, always seem like a red patch on a pair of black breeches, we must confess that De Wolf Hopper's "Birdie" song made us laugh heartily. Our judgment condemned it, but our risible faculties condoned the offence. The whole performance is excellent, likewise the houses.

The Bridal Trap has many points of merit. It is fairly sung and fairly acted, and Roland Reed is very funny in his introduced songs. The chief defect in this version of *Le Serment d'Amour* is in the orchestration, which will not bear comparison with the score used by the McCaull company. The costumes are fresh and pretty, the dialogue smart, and the lyrics very good indeed. The stage business is to be commended, and had we not another version wherewith to compare it, we should be well pleased; but, as Mrs. Malaprop has it, "caparisons are odorous." So let the two opposing parties fight it out. We shall be the neuter in the fray.

A very creditable performance of the well-known *Mikado* was given at the Alhambra Pavilion, Thirty-fourth street and First avenue, on Monday last. George Gaston was good as Ko-Ko. The Pooh-Bah of Fred. Roberts was a characteristic performance, and he showed a good sonorous voice. Yum-Yum was fairly played by Florence Howard, but the hit of the evening was made by Florence de Villier as Katisha, a fresh recruit in comic opera. Her good contralto voice and appropriate acting gave promise of future success.

Ixion at Koster and Bial's still holds the fort and is likely to hold it so long as such plentiful reinforcements are nightly brought in. Money is the chiefest of the sinews of war, and money flows in at the doors like pectolates.

Neuendorf's enterprise at the Fifty-ninth Street Central Park Garden seems likely to flourish. The band is full and sufficient, the selections admirable, and the company select as well as numerous. It is a very agreeable lounge of a warm evening.

The music of *Soldiers and Sweethearts*, the forthcoming musical comedy now in rehearsal, is very bright and tuney, and the piece itself is witty. It will probably succeed if the cast be equal to the material.

Agnes Consuelo, a very pretty girl, who made a reputation in London some three years ago as Gretchen in Planche's opera, *Rip Van Winkle*, at the Comedy Theatre, and afterward starred through the English provinces, will make her first appearance in New York at Wallack's Theatre, shortly, in the part of *La Marquise*, in *The Crowning Hen*.

Brooklyn Amusements.

Manager J. S. Berger's benefit at the Lee Avenue Academy of Music on the 12th was a remarkable affair. By it the beneficiary has shown that he is capable of originating and carrying out to completion a huge joke. In the instance now referred to he made some money as well as a good deal of fun; but the audience did not fill the theatre. Mr. Berger's numerous personal friends were out in force, however, and the fun perpetrated on the stage was contagious. Both Mr. and Mrs. Berger found coadjutors among the spectators in their merrymaking, and when the fun over the burlesque of Richard III. was at its highest the footlights was one huge uproar. The author of the burlesque had been announced as a Wall street broker, who was offering \$150 to Mr. Berger if he dared play it. The burlesque turned out to be a monumental guy on the audience; but it "took." It was in one act and five scenes, and there was not in it even the most shadowy pretext to be intelligible. The cast called for six characters—Richard, Lady Anne, King Henry and one of the princes. King Henry was a stuffed figure, and when Richard cried out, "Down to hell with thee," it was thrown at him, and the hunchbacked tyrant stabbed it, and allowed it to fall. Lady Anne then picked it up with one hand and carried it off in regulation burlesque fashion.

"This is the end of the first act," said Richard, "and now we'll proceed with the second." The English used was neither the Queen's nor that of any other recognized authority, but simply from Jake Berger's most humorous

lexicon. Both Richard and Lady Anne sang everything they could think of—the former in a rather shaky voice. The selections were not new; such as "Sweet Dublin Bay," for instance; but the spirit of fun that prevailed was all the audience cared a pistareen for, and the most chestnut tune might have been sung without danger of interruption. The ghost scene was as silly as could be. The King's ghost spoke in a delightful North of Ireland brogue, and Aimee Hercht spoke the warning of Lady Anne's spook in a forcible manner, while pretty Gussie Hercht piped the lines of the Prince's spectre in a shrill treble. Finally Richard was killed by Lady Anne dressed in an approved Richmond costume. As the hunchback fell, after looking for a soft spot, Mrs. Berger-Lady Anne-Richmond placed her left No. 114 on the tyrant's palpitating chest, and imitating a healthy Shanghai rooster, brought the curtain down with a robust "Cock-a-doodle-doo!" Flowers were abundant. The performance opened with Lillian Lewis in the third act of Article 47. Miss Lewis also gave "Oster Joe." Fred. Warde brightened the entertainment with a capital rendition of *Citizen Sangfroid* in *Delicate Ground*. Arthur Forrest, W. S. St. Clair, Ivan Peronet, Ida Sellee, Joseph Mason, Annie Edmondson, G. F. Nash and Frederic Bryton and his company in Act II. of *Forgiven* were the other volunteers.

NOTES.

The Grand Opera House has closed for the season. The Mestayer Comedy company is at the Standard Museum. The Shaugraun is being played at Friday's Pavilion. Anna Masseneck and Fred. Brumm, of the Vienna Female Orchestra, had a rousing benefit at Zipp's Casino, 14th. G. W. Watson benefited at the Standard Museum afternoon and evening of 16th. Caleb L. Woglum, business manager of the Lee Avenue Academy, will benefit 17th. Maurice Pike managed the stage at Jake Berger's benefit. James K. Keane and Western Justice are at the Grand Museum. Phillips' Pavilion has a specialty company this week. Manager Walter Sinn left for Europe 17th.

In the Courts.

THE BLACKMAIL LITIGATION.

The litigation in regard to the play *Blackmail* rolls along merrily, and has come to an end as far as the case in Brooklyn is concerned. There it was a question as to the contract between Frank Chapman, Harry Sellers and Will C. Cowper. Judge Bartlett, of the Supreme Court, Brooklyn, rendered a decision, a day or two ago, sustaining the contract between Cowper and Chapman and Sellers, who are assured the exclusive ownership of the play. Cowper wrote it, and it has been produced at several theatres. It seems that Cowper made a contract with Theall and Williams, who run the Novelty Theatre in Williamsburg, giving them the exclusive right to produce the play—a contract—afterward broken. Then Cowper made arrangements by which the play was to be brought forward at Harry Miner's People's Theatre in this city, under the direction and management of Messrs. Chapman and Sellers. Theall and Williams turned up with an injunction to restrain its production, claiming their right to do with the play as they thought best. There was a squabble in the courts, and the injunction was modified temporarily and the play given. Judge Bartlett's decision settles the ownership question.

The lawyers in the New York side of the case were before Judge Donohue in Supreme Court, Chambers, last week, before the decision of Judge Bartlett was given, and asked an extension of time before the litigation should proceed. Judge Donohue would not grant it, remarking that a stay of proceedings was wanted, probably till after Judge Bartlett's decision that the answer in the suit might be made in accordance with that decision.

The decision in the Brooklyn courts probably will put an end to the matter, and Blackmail will be disposed of as Mr. Cowper and his managers may desire.

JUDGMENT FOR MME. PRAEGER.

Adelaide Praeger was engaged by William Mestayer in 1884 to sing a leading part in the opera of *Madam Piper*, which was brought out at Wallack's Theatre in the Summer of that year. She was engaged for two seasons, and was promised the salary of \$125 a week. She began her duties on May 13, 1884, but on June 3 the contract was broken. The prima donna brought a suit to recover \$4,000 that she claimed under the contract. The suit came up for trial in the Superior Court on Tuesday before Judge Freedman and a jury.

In answer to questions by her counsel, Mme. Praeger said she had studied abroad under Gounod, who once did her the honor to accompany her on the piano while she sang at a concert. She had come of a musical family and had sung since she was three years old. She was approached by Mr. Mestayer, as manager of the *Madam Piper* company, who wanted her to sing a leading part in that opera. The contract was then made for two seasons. She sang as agreed till the date in June, when Mr. Mestayer declared the contract at an end and refused to allow her to enter the theatre. A brother of the singer corroborated her state-

ments as to the contract. Afterward the full salary had been claimed from Mestayer, but its payment was refused.

For the defense Mr. Mestayer took the witness stand and said in his own behalf that he engaged Mme. Praeger for only one season, and the Summer season at that. She sang acceptably, but he considered her pronunciation of English very bad indeed—so bad that, after giving her one week's notice, he discharged her.

"She sings very well, but she can't talk," volunteered the manager, with a glance at the Judge and jury.

"Well, you heard her talk on the witness stand," said the lady's lawyer. "Didn't she talk well?"

"Oh, yes," replied the witness, "but she has improved very much in that respect."

Mr. Mestayer clung to his statement that at the time of the performance her English was execrable. This was all the defense Mestayer had, and after some unimportant testimony was given, the lawyers made their little speeches to the jury. In his charge Judge Freedman told the jury that if they decided in favor of the plaintiff they must deduct the salaries Mme. Praeger had received from other engagements during the time covered by the contract with Mestayer. This was the rule of law governing such transactions. The jury, after a little deliberation, returned a verdict in favor of Mme. Praeger for \$2,300. Judge Freedman also gave her an extra allowance of five per cent.

CLIO TO BE SOLD.

Judge Browne, of the City Court, has granted an order allowing the receiver of the property of Bartley Campbell to sell the play *Clio*. Several of Mr. Campbell's creditors joined in the request that the piece might be sold for their benefit.

Mlle. Rhea's Plans.

Mlle. Rhea sailed for Europe by the *Aurania* on Saturday last. To a *MIRROR* reporter who saw her previous to her departure, she spoke of her past season as well as her plans for the future. The abrupt close of her season was announced in last week's *MIRROR*.

"My season has been a very good one in spite of what my late manager may have said. He has stated that I don't draw; that all my attractiveness is gone. Now, let me show you the telegram that I received from Fargo just a quarter of an hour before I left Duluth, where we closed." As she said this Mlle. Rhea searched about among her papers, finally handing the reporter the following telegram:

Your manager cancels. Entire house sold both nights. Receipts probably \$500. Can you help us out? WILLIAM O'NEILL, Manager Fargo Opera House.

"Now, that doesn't look very much like the loss of drawing power, does it?" she asked.

"I shall remain in Europe not more than six weeks, partly on pleasure and partly on business, as I intend visiting two celebrated French authors to have them revise one each of their plays, which I intend producing next season in a shape to suit the American taste. One is Octave Feuillet, the author of *The Sphinx*; the other, Legouvé, the author of *Adrienne Lecouvreur*. The play by Feuillet I have appeared in in Paris, and the role is numbered among my Parisian successes.

"My repertoire will consist of quite a number of plays, and nothing that I have appeared in this season will be retained. I shall have a brilliant three-act comedy by Meilhac and Halevy, the authors of *Frou-Frou*, which is quite new and has not yet been named; *The Romance of a Poor Young Man*, by Feuillet, re-arranged and revised by him, as I have said; *A Dangerous Game*, a comedy-drama in four acts, by Victorien Sardou; *King Rene's Daughter*, a one-act romantic poem by a Danish poet; *The Country Girl*, *Much Ado About Nothing*, which will be presented only in the large cities and mounted in beautiful style, and lastly, *The Fairy Fingers*, by Legouvé, for the revision of which I visit that author. The latter play is a beautiful comedy-drama entirely new to the American stage. It had a very long run, many years ago, at the *Comédie Française*, and was one of the greatest successes of the beautiful Madeline Brohan.

"Mr. Ben Teal has been specially engaged to superintend the production of all the plays, and I have engaged Owen Ferres as my acting manager. Mr. Ferres was with me for three years as Arthur Chase's right-hand man, and is thoroughly competent. The one scene for *King Rene's Daughter* has been designed by Charles Graham, special artist for the Harpers, while my dresses in it, which are classical, will be designed by a well-known costumeur firm in this city. The other costumes, of which there will be about six, will be ordered by me while I am in Paris.

"I shall return to this country in August and open my season in the East. This will be my professional farewell to this country—a simple farewell. I shall then retire from the stage, and shall not travel any more, even in France. I shall take a year's rest, and if I do act after that it will be merely for my own pleasure. Forty weeks of next season have already been booked, and I have obtained, I think, the best sharing terms of any attraction on the road. I shall come to New York in April, playing here for four weeks. My company, with a few exceptions, has already been engaged, and includes Arthur Forrest, Robert Wilson, J. R. Amory, Ella Wren, Julia Bradbury, William Owen, Robert Gibbs and Hugh Gibson."

Amateur Notes.

A most enjoyable entertainment was given on last Thursday evening at Lyceum Hall, Ninety-ninth street and Tenth avenue, for the benefit of St. Michael's Sunday School. The first part of the programme consisted of the operetta *Dragon-Flv Day*. Jennie Beck, as the King of the Dragon Flies, acted and sang the part very satisfactorily, receiving scores for nearly every one of her vocal numbers. As the Chief Fire-Flv, Olga Faw made a decided impression by her graceful acting, while Master Samuel Braisted and Charles Neidlinger were excellent as the Gophers. Herbert Lawrence, Fred. Williams and Culbert McGay, three miniature Heralds, were voted charming by the ladies, and the Old Naturalist of James Taylor would have done credit to one much more experienced. The second part consisted of singing and recitations, and was participated in by Messrs. Lamb, David Taylor, James Taylor, F. Parker, and the Misses M. Stephens, Laura Smythe, Mrs. Richmond, Tillie Black and Lottie Wright. Mr. Lamb specially excelled in his recitations and was encored frequently. The children were drilled by Julia Peters, while Charles Smith superintended the stage. The entertainment was repeated on last Friday evening, and will be given for the last time on Saturday afternoon, June 19.

A performance of *Everybody's Friend* will be given as the closing entertainment of the Mystic and Literary Dramatic Association tomorrow evening at the residence of D. C. Bedell in Fifty-fifth street near Second avenue. The following is the cast: Felix Featherly, William Patterson; Frank Icebrook, J. V. B. Morrell; Major De Boots, Frank C. Willett; Trap, J. H. Drain; Mrs. Featherly, Miss T. Dunne; Mrs. Swandown, Miss K. Shepherd; Mrs. De Boots, Miss Dunne, and Fanny, Miss Patterson.

Mrs. M. E. Butler, of the Bulwer, is rapidly regaining her health in the South. She is at Shepherdstown, W. Va., and in a letter to a friend in this city states that she has gained much in flesh since she left New York. The members of the League of Amateur Societies have accorded her the principal part in *The Pride of the Market*, which will be their first performance next season, and she will probably return in time for rehearsals.

Considerable preparation is going on for the production of a new comic opera by amateurs at the Lexington Avenue Opera House in the very near future.

Pygmalion and *Galatea* was played at Bridgeport, Ct., June 8, by an excellent company of amateurs, under direction of Mrs. Emma Dunning Banks, elocutionist of considerable note. Mrs. Banks' *Galatea* was much admired. F. L. Rees was a good *Pygmalion*. Jennie Lemon made the hit of the evening as *Myrine*. She is an amateur of much promise. Intending, as she does, to make the stage her profession, she will without doubt make a prominent place for herself.

The operatic performances of the Greenwich Society are to be run on an entirely different plan next season. They are to be supported entirely by subscriptions, which have been placed within easy reach. Four performances are to be given, opening with *Neil Gwynne* in October, the subscription prices being \$8 and \$6, which entitle the holder to two seats at each performance. A number of new and capable vocalists are to be added to the company.

Letters to the Editor.

A CHARGE OF PIRACY,
SAN FRANCISCO, June 3, 1886.

Editor New York Mirror:—Will you allow me a few lines in your valuable paper? The claim made by the Redmond-Barry company that Adolph Chaillet is an adaptation from a French novel by a member of their company, is absolutely false. No novel by the name "Adolph Chaillet" exists in any language, nor does the story. I defy them to show proof. The play cost me seven months of hard labor, and while I admit obtaining the threads of my story from a foreign source, I have done as much, if not more, real work upon it as any other play. It is a work of art, and as such, it is all copyrighted at Washington and becomes my property by the best of titles. They have stolen version of my play, and have done so in a most shameful manner, such as the name *Major Pip* for *Major Pip*, and Count Volmar for *Bazaine* (of kinship to the Count Volmar). They have also perhaps mutilated the play, so as to present it in four instead of five acts.

Adolph Chaillet was first produced in San Francisco, at the Baldwin Theatre, with Omond Tarrle and the Wallace company, in August, 1885, and sustained an instantaneous success. While working on the play, I showed my work from week to week to parties in this city, and can prove conclusively these facts.

What a weak pretense to make! How can they dare claim to have taken a title and a cast of characters from the French when I evolved each and every one from my own imagination? "Chaillet" is French for brush. I selected this name because the leading character was an amateur artist, and by adding an additional "i" made it read "Chaillet"—a name different from any other that exists in the reports that I am unable to begin at once to law suit, and ask the protection of the Press. Respectfully yours,

GEORGE M. CIPRICO.

MR. SCHONBERG INDIGNANT.

GRAND OPERA HOUSE,
New York, June 10, 1886.

Editor New York Mirror:—In your issue of the 3d inst. your Brooklyn correspondent honored my play, *Not One Word*, produced at the Grand Opera House in that city, with a notice, omitting my name as an author, which is remarkable for its inaccuracy in some vital points. He said that "applause was not very liberally indulged in" and that "I presume, it is how he regards the heavy recalls at the end of three out of the four acts in the reports that Honor Lyons supported Henry E. Walton as the heroine, Helen Southwood; whereas the heroine is Allen Sammons, which was played by Katherine Wren. As the decision of his most discerning critics is in favor of all who witnessed the performance, I may dismiss his critical remarks by claiming them as proofs of his careful and accurate observation, which extends even to the personal edge of a play-bill, where he discovers that I called my work a melodrama, whereas I was particularly observant of purpose by simply designating it a play. He says it is full of huge improbabilities. I would ask him to point them out, if I was not absolutely certain that his knowledge of the whole subject was limited to occasional efforts to appear as a brilliant critic—in which he must signally failed. Let my play be what it may, your Brooklyn correspondent knows very little about it.

Very truly yours, JAMES SCHONBERG.

A SUGGESTION.

New York, June 12, 1886.

Editor New York Mirror:—Could not the Actors' Fund be made to derive a revenue from the production of new and untried plays (in the possession of actors)? This looks like a paradox, but it will bear analysis. Under the present system, and with the aid of the Press, the theatre could be obtained for matinee performances on off days; an actor of any standing could easily secure a volunteer company among his acquaintances; thereby many meritorious plays would see the light, and many an actor be given a chance to show what there is in him to people among whom it would do him most good—managers and the profession. Generally, at moderate rates of admission, the public and professional would encourage those productions; there is a certain interest to all professionals in first productions, and these would fall at the only time when they have a chance to see anything. It is while the production will be liberally represented. Of course "No free lunch" and "No starting." There are many details upon which it is not necessary to dwell, as this is only a suggestion. But it seems that some every dollar of money might be made to go to the fund—on least as great a proportion as accrues from the annual benefits. Yours, etc., F. C. WALLIS.

The Giddy Gusher.



From private and reliable sources in London I hear such news of Langtry's Pauline that I must think that noted lady is beginning to be a very good actress. One person writes me: "Her dresses are dreams of quaintness and beauty; they would not be coming to everybody, but her handsome neck and arms set off the trying costume. She is natural and unaffected, and in the vehement passages full of earnest force." I don't think I ever knew a woman with as much solid sense and energy and industry as Lilly Langtry. She marks out her course and she pursues it without looking to right or left. It matters nothing to her who disapproves. She elects to do thus and so, and so does it.

There were plenty to say when she went back to London last: "Oh, Langtry has had her day. She will be an old story, and do a very bad business if she plays." Well, it seems she has had a successful season; made money; been herself very popular; has all her old strings to her bow, including the Prince of Wales, who airs himself and his family at all her first productions. It is understood by several intimates of that august individual that he visits the States this Fall. There will be no splurge, and perhaps he will get here and half make his visit before the Yankees know we have a future King among us.

It will be a big thing for Langtry if he comes, for most certainly it is on her account he makes the trip. She will be making a tour in her private car, and if we hear of a heavy man in her company who has no very important parts, but just goes on to fill up; who is put down on the bills as Mr. Albert—we shall know the Prince is making himself useful. All through the California trip Mr. Gebhardt was along as Mr. Bertram, or something like that; so I fully expect Albert Edward will be a member of the company this year.

Howard Paul writes lately that Gebhardt had a box directly opposite that of his Royalty on the occasion of the Lilly's appearance with Le Pebre in a French play; that by mistake Freddy was put in Wales' box, and had to retire when his Nibbs arrived. I can tell you Mr. Fred does not give up much, even to the Prince of Wales. The persistent devotion of young Gebhardt is a beautiful evidence of the constancy of man. He must have come to be a necessity with Mrs. Langtry. A big, handsome, healthy young fellow, hanging round for years, surrounding the object of his affection with an atmosphere of delightful adoration, gets to be as necessary as breakfast after a while, and Langtry doesn't lose him, I notice.

One of the most interesting men I have met in a long while is Brandon Thomas, who went back to England last week. THE MIRROR said in a late number, on the authority of some of the Vokes company, that Mr. Thomas was not on very good terms with very many of his late associates. I can readily believe that is the case. Unless a man was thoroughly honest and straightforward, he would be apt to find an outcast and unpleasant companion in Brandon Thomas, who is aggressively truthful and chivalrous, full of enthusiasm and sentiment, looking out on this year, 1886, from a soul such as started with a red cross to do battle in Palestine during the Middle Ages.

I can't think of a modern man with such an ancient way of thinking. It's not the fashion now to regard the effect of words or actions on the welfare of others. It's not the prevailing custom to consult the conscience of another in preference to one's own. It's an infrequent spectacle to behold a young man, totally oblivious of his own comfort, running his legs off to accomplish that of those he loves. It's not a common instance to hear a man of the present period come out like a whirlwind and denounce another man because that man has ill-treated or maligned a woman. They usually consider the scallawag a creditable member of society. This is what Brandon Thomas is—a kindly, considerate, hot-headed, chivalric gentleman of very remarkable ability as an actor.

I wish he was coming back to Wallack's in place of young jumping-jack Bellevue. I believe the man can play anything, and play anything well. He's one of those nervous geniuses that enters into mirth or tragedy, pathos or satire with a fervor that makes them each in turn seem to be his specialty.

I heard a story lately that goes to show how as a stone dropped in a brook will change its whole course, so one incident has shaped a life and taken from a woman's grasp a career of greatness.

It was twenty years ago that a theatrical company was playing in a provincial town in England when a tall, dark, beautiful girl of good family and some talent drifted into it. Among the actors was a dark, sombre fellow, who did eccentric comedy for \$15 a week—£3. He was an excitable, impressionable man of deep feeling, and this girl caught the first boyish love of his heart. His ardent passion was returned, and no matter what characters they were advertised as playing, they were Romeo and Juliet from week's end to week's end.

There's nothing in history but repeats itself save and except that sensation known in youth called first-love. In all the other loves there is policy, selfishness, circumspection, death and fears.

First love knows nothing, heeds nothing, fears and doubts nothing—hasn't got a mercenary hair on its head, knows no past, considers no future, just kisses and clings and says "don't go away" in a blissful present.

At this sort of thing went the Romeo and Juliet I am telling you of. They lived and moved and had their being for love, and they played a round of the legitimate.

It came on a holiday season. The management got up a spectacle; and the beautiful, dark-eyed girl had to go on for the first time in her life into a short dress. It was a tasteful dress and she looked superb in it. The lover gazed with unspeakable admiration on the graceful form of his beloved, but alas! so also did many others; among 'em Mr. Alexander Henderson, who had a scent like a retriever for any new beauty on the stage. He saw the handsome girl and, with his usual power of annexation, caught on immediately. Romeo tore his hair. Here was the wolf in his fold. He implored, he begged, he pleaded, he told the girl of his heart how sure he was that the future he urged her to share was to be a golden one; how in his heart there hung a bow of promise foretelling a season of fame and fortune waiting. All to no purpose, however.

The London new-comer had the call. The girl's ears rung with tales of present splendor. She was to be a metropolitan idol; no one man's devotion could replace the adulation of the whole British aristocracy and the undying passion of one thin man called Alexander. Filthy named, Alexander triumphed, while the deserted Romeo actually contemplated suicide in the first flush of his great grief. Juliet sped away—sped away to enjoy a few brief seasons of partial success. She was too handsome to be a failure, though she never developed in Henderson's hothouse into much of an actress. Then, when he tired of his possession, the poor girl found life was not all her fancy painted and her lover drew. Down, always down, went the woman; smaller salaries, poorer parts; her beauty waned, she grew very stout, and oh dear! what a lot of trouble she did have. She is now in London, just getting on somehow, a kindly woman, but a poor, unnoted woman, whose life is not bright in any sense. While he, well, he is at the top of the ladder, famous for his magnificence, for his kingly way of living. His name is known all over the world. He has had a triumphal career. He is a most fascinating man. The beautiful smile that breaks across his scholarly face has broken up many a woman. He is famed as a tender lover, a genial, faithful friend, an honest gentleman, and the greatest actor born in England now living—for his name is Henry Irving, and the girl he gave his first love to was poor Edith Chailly.

I have sent my condolences to Patti. Poor woman—been and thrown away her domestic happiness by marrying the man she loved. Just think, how comfortable she was at the Windsor Hotel here her last season. When she took her nap of an afternoon, Nicolini did the Italian patrol act in the corridor. He'll hire a porter to do that now.

He used to go to the kitchen and put together strange dishes for her, as a reminiscence of his culinary career struck him. He'll never toss an omelette again. She's finished him as a cook and sentry by marrying him. Then take his case. Don't we remember her in Lucia standing up with her lover, Nicolini Edgardo, and singing half a note off the key that she might not show up that beautiful buzz-saw tenor? Certainly. Now just wait till they get back. Will the engineer an act for the husband as she did for the lover? If you say she will you, don't know the world half as well as your

GIDDY GUSHER.

A Title that Belies.

The Main Line, a drama of the rail, will open the preliminary season of the Lyceum Theatre on Sept. 30. The play is the work of Henry C. De Mille and Charles Barnard. In an interview had with the latter recently, a MIRROR reporter learned that the piece was not, as its name would imply, of a sensational character.

"It is laid in a railroad atmosphere," said Mr. Barnard, "but that is only intended as a background for the piece. If we use a very sensational scene it will be because it is necessary to the play. The play will not depend on

anything of that sort, as it is a domestic love-story. The piece is strongly romantic, in spite of the fact that it takes place to-day and that all the characters are modern. It is the study of a growth of character, the heroine reaching happiness at last by her own exertions. She mends her own mistakes and grows up to be a lady.

"The plot of the play I will not give you, as I much prefer that the curtain should rise on an untold story. It will be intensely American, and all of the characters will be connected with the railroad, from employees up to presidents and stockholders. The whole play takes place in one spot, and almost at one time. The first act occurs at one side of a railroad station, the second and third on the other side of the station, and the fourth inside the station. As for time, the first act occurs on the afternoon of one day, the second act on the afternoon of the next, the third in the evening of that same day, and the fourth act two years later, in midwinter, with the road blocked. There will be a railroad collision, an engine breaking loose and running away and smashing into a car. This will not be seen by the audience, but will be heard, which is much more effective. The foundation for the climax in the third act will be found in a story of mine entitled 'Put Yourself in Her Place,' which I wrote for Harper's *Basar* about five years ago, and which was afterward published by Charles Scribner's Sons in a book called 'Knights of To-day.' Trains come and go all through the play, everybody arriving and departing by them. One of the novel effects will be the clearing up of the blockade by the snow-plow, which will be seen by the audience. The piece will be played for four weeks at the Lyceum Theatre, and will then be taken on the road, Thanksgiving week being booked in Brooklyn."

Orthoepy.

"The time was when the stage," says William Russell, "was justly held the model of pronunciation; but that golden age of dramatic literature and dramatic life has long since passed away."

If there ever has been a time when, as Russell says, the stage was a safe model for pronunciation, that time, as he says, has certainly passed. Nowadays it is doubtful if there are any dramatic performances given during which, without being over-critical, some mispronunciations could not be noted.

Some years ago, at the request of Manager A. M. Palmer, I listened attentively to a representation of *The Two Orphans*, with the view of noticing the mispronunciations. There were twenty, if I was correct, though I had only nineteen on my list. The twentieth was so gross that I thought my hearing must have been at fault, which it was not, as was afterward discovered. The leading man had always been in the habit of putting a *d* on the end of *mistaken*.

It is not uncommon to hear a word pronounced differently by different players in the same performance. I remember well hearing J. W. Wallace, Jr., and E. L. Davenport pronounce the noun *progress* differently in a representation of a play entitled *Progress*. One made the *o* long, the other short. Certainly both did not conform to the best usage, which should be the aim of the stage.

A few evenings ago, during a representation of *Nordeck*, I noted the following words that were not pronounced as I think they would have been had the players taken the trouble to look up their pronunciation in either Worcester or Webster.

Romance.—Unschoeled usage is the only authority for accenting this word on the first syllable.

Legend.—There is some authority for making the first *e* of this word short, but the weight of authority is in favor of making it long.

Perfect.—The best usage, as yet, accents the first syllable of the verb *to perfect*. Further, the *e* in the first syllable has properly the sound of *e* in *fervid*, and not of *u* in *puppet*.

Frontier.—There is now no authority for accenting the second syllable of this word, nor is there any sanction for sounding the *o* like the *o* in *done*. It is the *o* of *don*.

Ruffian.—A word of two syllables, not of three—*ruffyan*.

Alternative.—The first *a* has the sound of *a* in *alum*, and not of *a* in *all*. The first *e* the sound of the first *e* in *perfect*.

Pervist.—The *s* has its hissing, and not its *s*, sound.

Research.—This word has the ultimate accentuation.

Private.—*V-a-t-e* does not spell *vat*.

Vigilant.—*L-a-u-t* does not spell *lunt*.

Lunatic.—*L-u* does not spell *loo*.

Refuse.—*F-u* does not spell *foo*.

Reckless.—*L-e-s* does not spell *lus*.

Peril.—*I-l* does not spell *ul*.

Always.—*W-a-y-s* does not spell *wus*.

The mangling of the vowel sounds is the very worst of all the faults made in pronouncing English. No other fault so tends to vulgarize the utterance. The occasional misplacing of an accent is an orthoepic offense of far less magnitude.

The word sounds correct, and, though the accent may sometimes be misplaced, there is always that in the utterance that characterizes persons whose associations and advantages have been of the better sort. There are long lists of words that many persons of acknowledged culture habitually pronounce in a man-

ner that finds no sanction among the recognized authorities—words in daily use, too; such words, for example, as *certain*, *perfect*, *bird*, *verse*, *verdict*, *world*, *branch*, *grass*, and so on.

ALFRED AYRES.

Professional Doings.

—May Foudre has closed to go with Annie Pixley's company.

—Harry Warren has been re-engaged as Patti Rosa's comedian.

—Mr. and Mrs. Tony Hart will spend the Summer at Long Branch.

—John W. Dyer, manager of the Standard Theatre, Chicago, is in town.

—Alberta Gallatin is spending the Summer at the Atlantic Highlands, N. J.

—Mrs. Fanny Deane Rouse has been engaged for J. B. Polk's company.

—Arthur Moulton and Ross Cheesneau have been engaged by the Kirallys for next season.

—Fred. Park, formerly of Library Hall, Pittsburgh, is expected in the Metropolis in a few days.

—C. Erin Verner has met with much success in a starring season on the road as *Conn*, the Shaghaun.

—Clay Greene's *Falsely Accused*, under the name of *The Polar Star*, will shortly be presented in San Francisco.

—Frank Bowers, manager of the *Wages of Sin* company, has taken a desk at H. S. Taylor's Theatrical Exchange.

—During the Summer Thomas R. Weston and Benson Sherwood will get up new scenery and effects for *The Streets of New York*.

—Alice Hastings will assume her original creation of *Mrs. Racket* in *Roland's* *Red's* *Cheek* next season; also *Mrs. Pansy* in *Humbly*, which was written for her.

—Byron Douglass and Joseph Brennan, instead of A. H. Warren and W. S. St. Clair, go with King Hedley's Summer company to St. John and Halifax. Elsie Gray is added to the company.

—Lizzie Evans' support for next season will comprise the following: Charles Mason, Al. S. Phillips, Henry Scharf, Charles O. Richardson, Tillie Shields and Julia Blake. Henry Little will be musical director.

—Tony Pastor's season closes in Milwaukee on the 20th inst. Mr. Pastor will take a five weeks' vacation. "The season," he writes, "has been much better than I anticipated, and I am well pleased with the result."

—On July 19, one of the old-time Bowery plays, *The Life of Jack Shepherd* from the *Cradle to the Grave*, with one of the old-time casts, including Mrs. W. G. Jones, Maurice Pike, Joseph P. Winter and Millie Sackett (Mrs. Pike), will be given at the Windsor Theatre.

—Joseph Strasburger announces open time at his three theatres South. The Ninth Street Opera House, Washington, seats 1,800—prices, ten to seventy-five cents. The Academy of Music, Richmond, Va., seats 1,600—prices, fifteen cents to one dollar. The Academy of Music, Norfolk, Va., seats 1,600—prices, fifteen cents to one dollar.

—Matt Morgan's *Diorama of the Battle of the Civil War* will open for two weeks at Heuck's Opera House, Cincinnati, on August 30. After this the *Diorama* will tour the leading cities, appearing in principal theatres, the engagements running from one to four weeks at each. The following battles will be represented: Belmont, Donelson, Shiloh, Corinth, Chickamauga, Vicksburg, Mission Ridge, Atlanta, Franklin, Nashville, Antietam, Gettysburg, Chattanooga, Malvern Hill, and the Siege of Vicksburg. There will also be a correct representation of Lee's surrender at Appomattox.

—Frank Oakes Rose writes from Barbados, B. W. I.: "I opened my season in St. Thomas to very good business. Went from there to St. Croix, where business was bad, and to make matters worse, yellow fever had broken out. My poor friend, Eduardo Sancho, solo violinist, died of the terrible disease. We did everything that lay in our power, but could not save him. We were quarantined for twenty-one days, and expenses mounted up. However, since reaching the larger and more populous islands prospects are brighter. I plan to be once more in New York, but think it will be many moons before I am again seen on the Square."

—One of the busiest men in town is Charles O. White, manager of the Grand Opera House, Detroit. This energetic and popular manager represents thirty-one theatres in Michigan and Canada, including all the leading cities. The list of attractions he has booked for the Detroit house—and many of these will radiate over the great Michigan Circuit—is unparalleled in the theatrical history of that city. Every conceivable variety of attraction is on this list. The Grand Opera House, Detroit, will be finished Sept. 15, and open the next night with McCull's Opera company. There are a few open dates left, but they must be applied for immediately.

MONEY, MONEY, MONEY.

Money procured on diamonds, watches, jewelry and personal property of every description. James F. Martyn, 94 Broadway, between 26th and 27th streets. Established 1845.—*Com.*

Wanted: Lady or gentleman with means to assist in producing new English society play, excellent comedy and emotional parts. Read and highly praised by professional theatrical critics. Address AUTHOR, New York Mirror.—*Com.*

A strong Western play with heroic male part can be secured by addressing DRAMATIST X. Y. Z., Mirror office.—*Com.*

Actors' Order of Friendship

ORGANIZED JAN. 12, 1849.

IN HONOR, UNION AND JUSTICE.

A public meeting of the Actors' Order of Friendship will be held at the Madison Square Theatre, on FRIDAY, JUNE 25, at 8 P. M.

The entire Dramatic profession are cordially invited to attend. Prominent speakers will address the meeting.

AT LIBERTY.

J. W. CARROLL.

With J. S. MURPHY'S KERRY GOW, Season '89-90.

Address Actors' Fund.

CRITERION THEATRE.

BROOKLYN.

Having assumed the management of the above house, all communications may be addressed to me.

FRANK L. BERRY.

Criterion Theatre Brooklyn.

Or, Randall's Agency, 1215 Broadway, New York.

Theatre to rent for the Summer.

NEW ACAD
MILWAUKEE.

JACOB LITT.

The Leading and Most
Theatre in the Northwest.

ONLY THE BEST ATTRACTIONS
PRESENTED.

I will be in New York TUESDAY, June 22,
all communications for the next four weeks to
DALL'S THEATRICAL BUREAU, 1215 Broadway,
New York.

JACOB LITT.

Manager of the
and the Wisconsin Theatrical Club.

FAY BROTHERS.

Frederick and Managers of

People's Theatre.

OMAHA, NEB.

Frederick and Managers of

People's Theatre.

OMAHA, NEB.

Frederick and Managers of

People's Theatre.

OMAHA, NEB.

Frederick and Managers of

People's Theatre.

OMAHA, NEB.

Frederick and Managers of

People's Theatre.

OMAHA, NEB.

Frederick and Managers of

People's Theatre.

OMAHA, NEB.

Frederick and Managers of

People's Theatre.

OMAHA, NEB.

Frederick and Managers of

People's Theatre.

OMAHA, NEB.

Frederick and Managers of

People's Theatre.

OMAHA, NEB.

Frederick and Managers of

People's Theatre.

OMAHA, NEB.

Frederick and Managers of

People's Theatre.

OMAHA, NEB.

Frederick and Managers of

People's Theatre.

OMAHA, NEB.

Frederick and Managers of

People's Theatre.

OMAHA, NEB.

Frederick and Managers of

People's Theatre.

OMAHA, NEB.

Frederick and Managers of

People's Theatre.

OMAHA, NEB.

Frederick and Managers of

People's Theatre.

OMAHA, NEB.

Frederick and Managers of

People's Theatre.

OMAHA, NEB.

Frederick and Managers of

People's Theatre.

OMAHA, NEB.

Frederick and Managers of

People's Theatre.

OMAHA, NEB.

Frederick and Managers of

People's Theatre.

OMAHA, NEB.

Frederick and Managers of

People's Theatre.

OMAHA, NEB.

PROVINCIAL.

BOSTON.

The Black House was continued for a second week at the Museum by the McCull Opera Company, and to good house. Louise Labadie sang very attractively, though evidently she is still far from well. She sang an interpolated French song in the third act one night when I looked in a while, and received a rapturous ovation.

Ada Gray, in East Lynne, has played to good houses at the Boston Theatre during the week, under the management of C. A. Watkins.

The Martini Brothers' Pantomime and Specialty, appeared during the week at the Howard Atheneum, in the novel Cur of the Martini Brothers and pretty Edith Marilla offering scope for the clever specialties of the three exceedingly clever people. The pantomime of Icho afforded the older Martini a good chance for his agile antics. With a better singing subterfuge, the co. would be one of the best on the stage.

The Rose Sanger English Burlesque co. appeared during the week at the Boston Theatre, in the usual burlesque, the specialties of the people being better than the exceedingly thin Dodo-Deo. As bad as Adam is, it is a classic by the side of this, which is told as a late London variety success. But some of the people are clever, and Miss Monti is a good singer.

Manager R. M. Field has removed to the Atlantic House, Nantasket Beach, where he will reside during a part of the summer, to visit to Europe being down for a portion of his program.

W. F. Owen is summing at Great Head, Wintthrop. Mattie Delane, whose Pitt-Sing was such a great success at the Halls Street Theatre, and who attended at the Halls Street Theatre, is in the city on a short visit, stopping with her mother on Holyoke street.

You have a composer for whom I am thirsting. Providence Bates, whose Bell is the charming wife of James G. Gilbert, now of Oakland Garden, who played such a little while ago among the Amherst students by her home in Pineboro.

There is likely to be a sensation on the variety stage this coming season. It is a well-known fact that the comic opera fever which came in with Pinafore robbed the variety stage of nearly all its singers, any one with any pretence to a voice getting into comic opera at the last of the last season, and since then we have had no singer with any voice, excepting Hilda Thomas, who now leaves the variety stage for Pinafore. One of the best voices and characters of Boston, who does not wish her real name to be known, unless it is discovered by her audience, in which case she cannot help herself, is thinking seriously of going on the variety stage, and, I understand, is now in negotiation with the Boston Theatre for a view of taking the place left by Hilda Thomas. If she does not accept this position, she will go with some other co. As a variety singer, she is well known, and has received the warm congratulations of Manager Hopkins, who has the reputation of being a terror to beginners. Of course she is not a beginner except in the variety stage, she will sing Scotch and Irish songs largely, and I can vouch for her Irish brogue on being deluged, though she is a Yankee of many generations' standing. Among her accomplishments is an excellent knowledge of the Spanish language, and she has adopted the stage name of Maria Granada.

Whether or not she will be a good singer, the Boston Museum production of Le Serment d'Amour, under the name of Love's Vow, will include among its singers, La Blanche, Miss Wilton, Robert Johnson, John Howard and others. It will be given at the Museum of the Park, in the evening, and the Halls at the Wintthrop Beach House for the season.

I understand how the people at the shore houses kept warm Sunday. I felt for them, but they were out of my reach. Never mind; it will be warm by the fourth of July.

Mr. and Mrs. Frank J. Filling have been re-elected a member of the Actors' Fund of America.

Mr. and Mrs. Frank J. Filling have returned from their tour to Niagara Falls, and are at the Lewisburg Hotel, where they will remain for some time.

F. M. Burbeck and wife (Nellie Langard), who have been in town since the close of Boucicault's season, will appear at the Museum of the Park, in the evening, and the Halls at the Wintthrop Beach House for the season.

I received a pleasant call from Howard P. Taylor, the actor of Carline, a few days ago, and during our chat he mentioned that his play of The Banquet, lately revived at San Francisco with great success, was the one in which Annie Fiske made her San Francisco debut last year, on the 10th of October, and that she had been so successful that she had been engaged to play at the Museum of the Park, in the evening, and the Halls at the Wintthrop Beach House for the season.

I received a pleasant call from Howard P. Taylor, the actor of Carline, a few days ago, and during our chat he mentioned that his play of The Banquet, lately revived at San Francisco with great success, was the one in which Annie Fiske made her San Francisco debut last year, on the 10th of October, and that she had been so successful that she had been engaged to play at the Museum of the Park, in the evening, and the Halls at the Wintthrop Beach House for the season.

I received a pleasant call from Howard P. Taylor, the actor of Carline, a few days ago, and during our chat he mentioned that his play of The Banquet, lately revived at San Francisco with great success, was the one in which Annie Fiske made her San Francisco debut last year, on the 10th of October, and that she had been so successful that she had been engaged to play at the Museum of the Park, in the evening, and the Halls at the Wintthrop Beach House for the season.

I received a pleasant call from Howard P. Taylor, the actor of Carline, a few days ago, and during our chat he mentioned that his play of The Banquet, lately revived at San Francisco with great success, was the one in which Annie Fiske made her San Francisco debut last year, on the 10th of October, and that she had been so successful that she had been engaged to play at the Museum of the Park, in the evening, and the Halls at the Wintthrop Beach House for the season.

I received a pleasant call from Howard P. Taylor, the actor of Carline, a few days ago, and during our chat he mentioned that his play of The Banquet, lately revived at San Francisco with great success, was the one in which Annie Fiske made her San Francisco debut last year, on the 10th of October, and that she had been so successful that she had been engaged to play at the Museum of the Park, in the evening, and the Halls at the Wintthrop Beach House for the season.

I received a pleasant call from Howard P. Taylor, the actor of Carline, a few days ago, and during our chat he mentioned that his play of The Banquet, lately revived at San Francisco with great success, was the one in which Annie Fiske made her San Francisco debut last year, on the 10th of October, and that she had been so successful that she had been engaged to play at the Museum of the Park, in the evening, and the Halls at the Wintthrop Beach House for the season.

I received a pleasant call from Howard P. Taylor, the actor of Carline, a few days ago, and during our chat he mentioned that his play of The Banquet, lately revived at San Francisco with great success, was the one in which Annie Fiske made her San Francisco debut last year, on the 10th of October, and that she had been so successful that she had been engaged to play at the Museum of the Park, in the evening, and the Halls at the Wintthrop Beach House for the season.

I received a pleasant call from Howard P. Taylor, the actor of Carline, a few days ago, and during our chat he mentioned that his play of The Banquet, lately revived at San Francisco with great success, was the one in which Annie Fiske made her San Francisco debut last year, on the 10th of October, and that she had been so successful that she had been engaged to play at the Museum of the Park, in the evening, and the Halls at the Wintthrop Beach House for the season.

I received a pleasant call from Howard P. Taylor, the actor of Carline, a few days ago, and during our chat he mentioned that his play of The Banquet, lately revived at San Francisco with great success, was the one in which Annie Fiske made her San Francisco debut last year, on the 10th of October, and that she had been so successful that she had been engaged to play at the Museum of the Park, in the evening, and the Halls at the Wintthrop Beach House for the season.

I received a pleasant call from Howard P. Taylor, the actor of Carline, a few days ago, and during our chat he mentioned that his play of The Banquet, lately revived at San Francisco with great success, was the one in which Annie Fiske made her San Francisco debut last year, on the 10th of October, and that she had been so successful that she had been engaged to play at the Museum of the Park, in the evening, and the Halls at the Wintthrop Beach House for the season.

I received a pleasant call from Howard P. Taylor, the actor of Carline, a few days ago, and during our chat he mentioned that his play of The Banquet, lately revived at San Francisco with great success, was the one in which Annie Fiske made her San Francisco debut last year, on the 10th of October, and that she had been so successful that she had been engaged to play at the Museum of the Park, in the evening, and the Halls at the Wintthrop Beach House for the season.

I received a pleasant call from Howard P. Taylor, the actor of Carline, a few days ago, and during our chat he mentioned that his play of The Banquet, lately revived at San Francisco with great success, was the one in which Annie Fiske made her San Francisco debut last year, on the 10th of October, and that she had been so successful that she had been engaged to play at the Museum of the Park, in the evening, and the Halls at the Wintthrop Beach House for the season.

I received a pleasant call from Howard P. Taylor, the actor of Carline, a few days ago, and during our chat he mentioned that his play of The Banquet, lately revived at San Francisco with great success, was the one in which Annie Fiske made her San Francisco debut last year, on the 10th of October, and that she had been so successful that she had been engaged to play at the Museum of the Park, in the evening, and the Halls at the Wintthrop Beach House for the season.

I received a pleasant call from Howard P. Taylor, the actor of Carline, a few days ago, and during our chat he mentioned that his play of The Banquet, lately revived at San Francisco with great success, was the one in which Annie Fiske made her San Francisco debut last year, on the 10th of October, and that she had been so successful that she had been engaged to play at the Museum of the Park, in the evening, and the Halls at the Wintthrop Beach House for the season.

I received a pleasant call from Howard P. Taylor, the actor of Carline, a few days ago, and during our chat he mentioned that his play of The Banquet, lately revived at San Francisco with great success, was the one in which Annie Fiske made her San Francisco debut last year, on the 10th of October, and that she had been so successful that she had been engaged to play at the Museum of the Park, in the evening, and the Halls at the Wintthrop Beach House for the season.

I received a pleasant call from Howard P. Taylor, the actor of Carline, a few days ago, and during our chat he mentioned that his play of The Banquet, lately revived at San Francisco with great success, was the one in which Annie Fiske made her San Francisco debut last year, on the 10th of October, and that she had been so successful that she had been engaged to play at the Museum of the Park, in the evening, and the Halls at the Wintthrop Beach House for the season.

I received a pleasant call from Howard P. Taylor, the actor of Carline, a few days ago, and during our chat he mentioned that his play of The Banquet, lately revived at San Francisco with great success, was the one in which Annie Fiske made her San Francisco debut last year, on the 10th of October, and that she had been so successful that she had been engaged to play at the Museum of the Park, in the evening, and the Halls at the Wintthrop Beach House for the season.

I received a pleasant call from Howard P. Taylor, the actor of Carline, a few days ago, and during our chat he mentioned that his play of The Banquet, lately revived at San Francisco with great success, was the one in which Annie Fiske made her San Francisco debut last year, on the 10th of October, and that she had been so successful that she had been engaged to play at the Museum of the Park, in the evening, and the Halls at the Wintthrop Beach House for the season.

I received a pleasant call from Howard P. Taylor, the actor of Carline, a few days ago, and during our chat he mentioned that his play of The Banquet, lately revived at San Francisco with great success, was the one in which Annie Fiske made her San Francisco debut last year, on the 10th of October, and that she had been so successful that she had been engaged to play at the Museum of the Park, in the evening, and the Halls at the Wintthrop Beach House for the season.

I received a pleasant call from Howard P. Taylor, the actor of Carline, a few days ago, and during our chat he mentioned that his play of The Banquet, lately revived at San Francisco with great success, was the one in which Annie Fiske made her San Francisco debut last year, on the 10th of October, and that she had been so successful that she had been engaged to play at the Museum of the Park, in the evening, and the Halls at the Wintthrop Beach House for the season.

I received a pleasant call from Howard P. Taylor, the actor of Carline, a few days ago, and during our chat he mentioned that his play of The Banquet, lately revived at San Francisco with great success, was the one in which Annie Fiske made her San Francisco debut last year, on the 10th of October, and that she had been so successful that she had been engaged to play at the Museum of the Park, in the evening, and the Halls at the Wintthrop Beach House for the season.

of her career, the actress never missed a performance except during her illness in Boston; never missed a stage visit, never missed a reception. More remarkable than all, she never had a falling out or dispute with her manager.

Mrs. William Emmett will have a benefit at the Grand Sunday evening, 27th, at which representatives from the greater number of the attractions in town will appear.

Mac St. John, who has made such a hit in New York at the Casino, is in town for a few days visiting her family. She looks more charming than ever.

NEW ORLEANS.

New Orleans has always had the reputation of being a city where art in its various forms was appreciated and supported. New Orleans is an art-loving and appreciative city, but there are certain times when it, as well as other cities that have such a reputation, fails to live up to it. The lecture of Marie Prescott on the 4th was just such an instance. The audience, although composed of some of our best people, was sadly lacking as to numbers.

The Shakespeare Club, under whose auspices the lecture was given, and at whose request Miss Prescott had been induced to speak, had promised to attend in a body and do all in their power to make the affair a success. They kept their promise, and the lecture was highly interesting, and the hearty laughter that echoed through the building showed that her humor was appreciated. Her recitation of "Hilary's Dream" and the Witch selection from Macbeth were exceedingly well rendered and evoked much applause.

Could Miss Prescott have been induced to repeat the performance there is no doubt that the theatre would have been crowded, for great gratitude was manifested as to what the lecture really was. One worthy thought it to be a dissertation on astronomy by some learned "blue-stocking."

The "benefit racket," to use a popular expression, is being worked here for all it is worth. Fanny Redding and Beale Bernard jointly took on the old. Prudence Cole was tendered one by the members of the Shakespeare Club on the 17th. G. A. Stempel and W. A. Miller, two attaches of Parana's Circus, for it is more of a circus than a theatre—will take their tour on the 16th. The Signor himself will be given a monster benefit by some of our leading citizens (the ad. reads) on the 18th. The Redding and Bernard affair was as successful as the lecture really was. One worthy thought it to be a dissertation on astronomy by some learned "blue-stocking."

The "benefit racket," to use a popular expression, is being worked here for all it is worth. Fanny Redding and Beale Bernard jointly took on the old. Prudence Cole was tendered one by the members of the Shakespeare Club on the 17th. G. A. Stempel and W. A. Miller, two attaches of Parana's Circus, for it is more of a circus than a theatre—will take their tour on the 16th. The Signor himself will be given a monster benefit by some of our leading citizens (the ad. reads) on the 18th. The Redding and Bernard affair was as successful as the lecture really was. One worthy thought it to be a dissertation on astronomy by some learned "blue-stocking."

The "benefit racket," to use a popular expression, is being worked here for all it is worth. Fanny Redding and Beale Bernard jointly took on the old. Prudence Cole was tendered one by the members of the Shakespeare Club on the 17th. G. A. Stempel and W. A. Miller, two attaches of Parana's Circus, for it is more of a circus than a theatre—will take their tour on the 16th. The Signor himself will be given a monster benefit by some of our leading citizens (the ad. reads) on the 18th. The Redding and Bernard affair was as successful as the lecture really was. One worthy thought it to be a dissertation on astronomy by some learned "blue-stocking."

The "benefit racket," to use a popular expression, is being worked here for all it is worth. Fanny Redding and Beale Bernard jointly took on the old. Prudence Cole was tendered one by the members of the Shakespeare Club on the 17th. G. A. Stempel and W. A. Miller, two attaches of Parana's Circus, for it is more of a circus than a theatre—will take their tour on the 16th. The Signor himself will be given a monster benefit by some of our leading citizens (the ad. reads) on the 18th. The Redding and Bernard affair was as successful as the lecture really was. One worthy thought it to be a dissertation on astronomy by some learned "blue-stocking."

The "benefit racket," to use a popular expression, is being worked here for all it is worth. Fanny Redding and Beale Bernard jointly took on the old. Prudence Cole was tendered one by the members of the Shakespeare Club on the 17th. G. A. Stempel and W. A. Miller, two attaches of Parana's Circus, for it is more of a circus than a theatre—will take their tour on the 16th. The Signor himself will be given a monster benefit by some of our leading citizens (the ad. reads) on the 18th. The Redding and Bernard affair was as successful as the lecture really was. One worthy thought it to be a dissertation on astronomy by some learned "blue-stocking."

The "benefit racket," to use a popular expression, is being worked here for all it is worth. Fanny Redding and Beale Bernard jointly took on the old. Prudence Cole was tendered one by the members of the Shakespeare Club on the 17th. G. A. Stempel and W. A. Miller, two attaches of Parana's Circus, for it is more of a circus than a theatre—will take their tour on the 16th. The Signor himself will be given a monster benefit by some of our leading citizens (the ad. reads) on the 18th. The Redding and Bernard affair was as successful as the lecture really was. One worthy thought it to be a dissertation on astronomy by some learned "blue-stocking."

The "benefit racket," to use a popular expression, is being worked here for all it is worth. Fanny Redding and Beale Bernard jointly took on the old. Prudence Cole was tendered one by the members of the Shakespeare Club on the 17th. G. A. Stempel and W. A. Miller, two attaches of Parana's Circus, for it is more of a circus than a theatre—will take their tour on the 16th. The Signor himself will be given a monster benefit by some of our leading citizens (the ad. reads) on the 18th. The Redding and Bernard affair was as successful as the lecture really was. One worthy thought it to be a dissertation on astronomy by some learned "blue-stocking."

The "benefit racket," to use a popular expression, is being worked here for all it is worth. Fanny Redding and Beale Bernard jointly took on the old. Prudence Cole was tendered one by the members of the Shakespeare Club on the 17th. G. A. Stempel and W. A. Miller, two attaches of Parana's Circus, for it is more of a circus than a theatre—will take their tour on the 16th. The Signor himself will be given a monster benefit by some of our leading citizens (the ad. reads) on the 18th. The Redding and Bernard affair was as successful as the lecture really was. One worthy thought it to be a dissertation on astronomy by some learned "blue-stocking."

The "benefit racket," to use a popular expression, is being worked here for all it is worth. Fanny Redding and Beale Bernard jointly took on the old. Prudence Cole was tendered one by the members of the Shakespeare Club on the 17th. G. A. Stempel and W. A. Miller, two attaches of Parana's Circus, for it is more of a circus than a theatre—will take their tour on the 16th. The Signor himself will be given a monster benefit by some of our leading citizens (the ad. reads) on the 18th. The Redding and Bernard affair was as successful as the lecture really was. One worthy thought it to be a dissertation on astronomy by some learned "blue-stocking."

The "benefit racket," to use a popular expression, is being worked here for all it is worth. Fanny Redding and Beale Bernard jointly took on the old. Prudence Cole was tendered one by the members of the Shakespeare Club on the 17th. G. A. Stempel and W. A. Miller, two attaches of Parana's Circus, for it is more of a circus than a theatre—will take their tour on the 16th. The Signor himself will be given a monster benefit by some of our leading citizens (the ad. reads) on the 18th. The Redding and Bernard affair was as successful as the lecture really was. One worthy thought it to be a dissertation on astronomy by some learned "blue-stocking."

The "benefit racket," to use a popular expression, is being worked here for all it is worth. Fanny Redding and Beale Bernard jointly took on the old. Prudence Cole was tendered one by the members of the Shakespeare Club on the 17th. G. A. Stempel and W. A. Miller, two attaches of Parana's Circus, for it is more of a circus than a theatre—will take their tour on the 16th. The Signor himself will be given a monster benefit by some of our leading citizens (the ad. reads) on the 18th. The Redding and Bernard affair was as successful as the lecture really was. One worthy thought it to be a dissertation on astronomy by some learned "blue-stocking."

The "benefit racket," to use a popular expression, is being worked here for all it is worth. Fanny Redding and Beale Bernard jointly took on the old. Prudence Cole was tendered one by the members of the Shakespeare Club on the 17th. G. A. Stempel and W. A. Miller, two attaches of Parana's Circus, for it is more of a circus than a theatre—will take their tour on the 16th. The Signor himself will be given a monster benefit by some of our leading citizens (the ad. reads) on the 18th. The Redding and Bernard affair was as successful as the lecture really was. One worthy thought it to be a dissertation on astronomy by some learned "blue-stocking."

The "benefit racket," to use a popular expression, is being worked here for all it is worth. Fanny Redding and Beale Bernard jointly took on the old. Prudence Cole was tendered one by the members of the Shakespeare Club on the 17th. G. A. Stempel and W. A. Miller, two attaches of Parana's Circus, for it is more of a circus than a theatre—will take their tour on the 16th. The Signor himself will be given a monster benefit by some of our leading citizens (the ad. reads) on the 18th. The Redding and Bernard affair was as successful as the lecture really was. One worthy thought it to be a dissertation on astronomy by some learned "blue-stocking."

The "benefit racket," to use a popular expression, is being worked here for all it is worth. Fanny Redding and Beale Bernard jointly took on the old. Prudence Cole was tendered one by the members of the Shakespeare Club on the 17th. G. A. Stempel and W. A. Miller, two attaches of Parana's Circus, for it is more of a circus than a theatre—will take their tour on the 16th. The Signor himself will be given a monster benefit by some of our leading citizens (the ad. reads) on the 18th. The Redding and Bernard affair was as successful as the lecture really was. One worthy thought it to be a dissertation on astronomy by some learned "blue-stocking."

The "benefit racket," to use a popular expression, is being worked here for all it is worth. Fanny Redding and Beale Bernard jointly took on the old. Prudence Cole was tendered one by the members of the Shakespeare Club on the 17th. G. A. Stempel and W. A. Miller, two attaches of Parana's Circus, for it is more of a circus than a theatre—will take their tour on the 16th. The Signor himself will be given a monster benefit by some of our leading citizens (the ad. reads) on the 18th. The Redding and Bernard affair was as successful as the lecture really was. One worthy thought it to be a dissertation on astronomy by some learned "blue-stocking."

The "benefit racket," to use a popular expression, is being worked here for all it is worth. Fanny Redding and Beale Bernard jointly took on the old. Prudence Cole was tendered one by the members of the Shakespeare Club on the 17th. G. A. Stempel and W. A. Miller, two attaches of Parana's Circus, for it is more of a circus than a theatre—will take their tour on the 16th. The Signor himself will be given a monster benefit by some of our leading citizens (the ad. reads) on the 18th. The Redding and Bernard affair was as successful as the lecture really was. One worthy thought it to be a dissertation on astronomy by some learned "blue-stocking."

The "benefit racket," to use a popular expression, is being worked here for all it is worth. Fanny Redding and Beale Bernard jointly took on the old. Prudence Cole was tendered one by the members of the Shakespeare Club on the 17th. G. A. Stempel and W. A. Miller, two attaches of Parana's Circus, for it is more of a circus than a theatre—will take their tour on the 16th. The Signor himself will be given a monster benefit by some of our leading citizens (the ad. reads) on the 18th. The Redding and Bernard affair was as successful as the lecture really was. One worthy thought it to be a dissertation on astronomy by some learned "blue-stocking."

The "benefit racket," to use a popular expression, is being worked here for all it is worth. Fanny Redding and Beale Bernard jointly took on the old. Prudence Cole was tendered one by the members of the Shakespeare Club on the 17th. G. A. Stempel and W. A. Miller, two attaches of Parana's Circus, for it is more of a circus than a theatre—will take their tour on the 16th. The Signor himself will be given a monster benefit by some of our leading citizens (the ad. reads) on the 18th. The Redding and Bernard affair was as successful as the lecture really was. One worthy thought it to be a dissertation on astronomy by some learned "blue-stocking."

The "benefit racket," to use a popular expression, is being worked here for all it is worth. Fanny Redding and Beale Bernard jointly took on the old. Prudence Cole was tendered one by the members of the Shakespeare Club on the 17th. G. A. Stempel and W. A. Miller, two attaches of Parana's Circus, for it is more of a circus than a theatre—will take their tour on the 16th. The Signor himself will be given a monster benefit by some of our leading citizens (the ad. reads) on the 18th. The Redding and Bernard affair was as successful as the lecture really was. One worthy thought it to be a dissertation on astronomy by some learned "blue-stocking."

The "benefit racket," to use a popular expression, is being worked here for all it is worth. Fanny Redding and Beale Bernard jointly took on the old. Prudence Cole was tendered one by the members of the Shakespeare Club on the 17th. G. A. Stempel and W. A. Miller, two attaches of Parana's Circus, for it is more of a circus than a theatre—will take their tour on the 16th. The Signor himself will be given a monster benefit by some of our leading citizens (the ad. reads) on the 18th. The Redding and Bernard affair was as successful as the lecture really was. One worthy thought it to be a dissertation on astronomy by some learned "blue-stocking."

The "benefit racket," to use a popular expression, is being worked here for all it is worth. Fanny Redding and Beale Bernard jointly took on the old. Prudence Cole was tendered one by the members of the Shakespeare Club on the 17th. G. A. Stempel and W. A. Miller, two attaches of Parana's Circus, for it is more of a circus than a theatre—will take their tour on the 16th. The Signor himself will be given a monster benefit by some of our leading citizens (the ad. reads) on the 18th. The Redding and Bernard affair was as successful as the lecture really was. One worthy thought it to be a dissertation on astronomy by some learned "blue-stocking."

The "benefit racket," to use a popular expression, is being worked here for all it is worth. Fanny Redding and Beale Bernard jointly took on the old. Prudence Cole was tendered one by the members of the Shakespeare Club on the 17th. G. A. Stempel and W. A. Miller, two attaches of Parana's Circus, for it is more of a circus than a theatre—will take their tour on the 16th. The Signor himself will be given a monster benefit by some of our leading citizens (the ad. reads) on the 18th. The Redding and Bernard affair was as successful as the lecture really was. One worthy thought it to be a dissertation on astronomy by some learned "blue-stocking."

The "benefit racket," to use a popular expression, is being worked here for all it is worth. Fanny Redding and Beale Bernard jointly took on the old. Prudence Cole was tendered one by the members of the Shakespeare Club on the 17th. G. A. Stempel and W. A. Miller, two attaches of Parana's Circus, for it is more of a circus than a theatre—will take their tour on the 16th. The Signor himself will be given a monster benefit by some of our leading citizens (the ad. reads) on the 18th. The Redding and Bernard affair was as successful as the lecture really was. One worthy thought it to be a dissertation on astronomy by some learned "blue-stocking."

The "benefit racket," to use a popular expression, is being worked here for all it is worth. Fanny Redding and Beale Bernard jointly took on the old. Prudence Cole was tendered one by the members of the Shakespeare Club on the 17th. G. A. Stempel and W. A. Miller, two attaches of Parana's Circus, for it is more of a circus than a theatre—will take their tour on the 16th. The Signor himself will be given a monster benefit by some of our leading citizens (the ad. reads) on the 18th. The Redding and Bernard affair was as successful as the lecture really was. One worthy thought it to be a dissertation on astronomy by some learned "blue-stocking."

The "benefit racket," to use a popular expression, is being worked here for all it is worth. Fanny Redding and Beale Bernard jointly took on the old. Prudence Cole was tendered one by the members of the Shakespeare Club on the 17th. G. A. Stempel and W. A. Miller, two attaches of Parana's Circus, for it is more of a circus than a theatre—will take their tour on the 16th. The Signor himself will be given a monster benefit by some of our leading citizens (the ad. reads) on the 18th. The Redding and Bernard affair was as successful as the lecture really was. One worthy thought it to be a dissertation on astronomy by some learned "blue-stocking."

The "benefit racket," to use a popular expression, is being worked here for all it is worth. Fanny Redding and Beale Bernard jointly took on the old. Prudence Cole was tendered one by the members of the Shakespeare Club on the 17th. G. A. Stempel and W. A. Miller, two attaches of Parana's Circus, for it is more of a circus than a theatre—will take their tour on the 16th. The Signor himself will be given a monster benefit by some of our leading citizens (the ad. reads) on the 18th. The Redding and Bernard affair was as successful as the lecture really was. One worthy thought it to be a dissertation on astronomy by some learned "blue-stocking."

The "benefit racket," to use a popular expression, is being worked here for all it is worth. Fanny Redding and Beale Bernard jointly took on the old. Prudence Cole was tendered one by the members of the Shakespeare Club on the 17th. G. A. Stempel and W. A. Miller, two attaches of Parana's Circus, for it is more of a circus than a theatre—will take their tour on the 16th. The Signor himself will be given a monster benefit by some of our leading citizens (the ad. reads) on the 18th. The Redding and Bernard affair was as successful as the lecture really was. One worthy thought it to be a dissertation on astronomy by some learned "blue-stocking."

The "benefit racket," to use a popular expression, is being worked here for all it is worth. Fanny Redding and Beale Bernard jointly took on the old. Prudence Cole was tendered one by the members of the Shakespeare Club on the 17th. G. A. Stempel and W. A. Miller, two attaches of Parana's Circus, for it is more of a circus than a theatre—will take their tour on the 16th. The Signor himself will be given a monster benefit by some of our leading citizens (the ad. reads) on the 18th. The Redding and Bernard affair was as successful as the lecture really was. One worthy thought it to be a dissertation on astronomy by some learned "blue-stocking."

The "benefit racket," to use a popular expression, is being worked here for all it is worth. Fanny Redding and Beale Bernard jointly took on the old. Prudence Cole was tendered one by the members of the Shakespeare Club on the 17th. G. A. Stempel and W. A. Miller, two attaches of Parana's Circus, for it is more of a circus than a theatre—will take their tour on the 16th. The Signor himself will be given a monster benefit by some of our leading citizens (the ad. reads) on the 18th. The Redding and Bernard affair was as successful as the lecture really was. One worthy thought it to be a dissertation on astronomy by some learned "blue-stocking."

There was then introduced to me Gabriel Dumont, the husband of Louise Riel, and many others of the famous people in the camp. The dances were very thrilling, and in the dim light within the tent the picture presented by those who, with a few exceptions, were all in the same way, was a very interesting one.

Mr. Bunker, critic of the Daily Report, says: "Jeffrey Lewis has told us what she thinks about Clothilde Fernandez at the Alcazar, and now Sophie Kyra is going to do it in New York style at the Baldwin. We'll only have half a dozen, for Kyra Bellow isn't here to do it while Sophie acts."

Annette Ince and Mrs. D. C. Anderson have returned home after an extended residence in New York. A party given at the Baldwin on the 10th was a study of cards by Mrs. Rankin in her quiet little poker game. Her attention is so realistically humorous that even the ladies, who know nothing but progressive euchre, poor things, are infatigable in their efforts to outwit her. Members of the Bohemian Club gave an intellectual tone to the Monday night audience at the California, and shared in the reflected glory of The Golden Giant. Clay Greene is an old and valued member of the Bohemian, and in bygone days was a star speaker at the "High Jinks."

Just nine years ago Joseph Hawthorn played the minor role of a notary in Angie, a drama adapted from the French by E. D. Price, now manager of the California, in which Edna Kellar personated the heroine. His advancement, especially during the past three years, has surprised that of any other young actor in this country.

SAN FRANCISCO.

JUNE 8.

The week ending, with seven theatres open, shows little results anywhere. The California has like y done the best business for the week, with Clay Green's new play, The Tivoli, revived Gifford-Gifford, while the next novelty is preparing.

The Bush, with M. B. Curtis in his old stand-by, The Bush, as well as most of the houses, have been very successful. The Tivoli, revived Gifford-Gifford, while the next novelty is preparing.

The Bush, with M. B. Curtis in his old stand-by, The Bush, as well as most of the houses, have been very successful. The Tivoli, revived Gifford-Gifford, while the next novelty is preparing.

The Bush, with M. B. Curtis in his old stand-by, The Bush, as well as most of the houses, have been very successful. The Tivoli, revived Gifford-Gifford, while the next novelty is preparing.

The Bush, with M. B. Curtis in his old stand-by, The Bush, as well as most of the houses, have been very successful. The Tivoli, revived Gifford-Gifford, while the next novelty is preparing.

The Bush, with M. B. Curtis in his old stand-by, The Bush, as well as most of the houses, have been very successful. The Tivoli, revived Gifford-Gifford, while the next novelty is preparing.

The Bush, with M. B. Curtis in his old stand-by, The Bush, as well as most of the houses, have been very successful. The Tivoli, revived Gifford-Gifford, while the next novelty is preparing.

The Bush, with M. B. Curtis in his old stand-by, The Bush, as well as most of the houses, have been very successful. The Tivoli, revived Gifford-Gifford, while the next novelty is preparing.

The Bush, with M. B. Curtis in his old stand-by, The Bush, as well as most of the houses, have been very successful. The Tivoli, revived Gifford-Gifford, while the next novelty is preparing.

The Bush, with M. B. Curtis in his old stand-by, The Bush, as well as most of the houses, have been very successful. The Tivoli, revived Gifford-Gifford, while the next novelty is preparing.

The Bush, with M. B. Curtis in his old stand-by, The Bush, as well as most of the houses, have been very successful. The Tivoli, revived Gifford-Gifford, while the next novelty is preparing.

</

Marionettes and their given during the season, which closed 17th. Cold Day on 17th, 18th and 19th.

The Naled Comedy Co. of the new Academy, has been under preparation for the past three months, and opened, 17th, to a crowded house. It surpasses all expectations. The Queen, as we remember it six years ago, was very beautiful, but this is a spectacle far surpassing in scenic effect anything we have ever seen. Transformation scenes follow transformation scenes in bewildering succession. The scenery is beautiful, the costumes, too, are very fine. The spectacle has been running through the week, and is still going on. After the close of the Naled Comedy engagement the Academy will be closed until July 19, when Evangeline opens for two weeks.

The Edith Sinclair Comedy Co. in A Box of Cash was the attraction at the People's Theatre week of 7th. The co. does not amount to much, and the piece is but a copy of The Corner Grocery, with some few changes. Tony Pastor's co. will be the attraction 16th to 20th.

The Dime Museum is closed until July 19.

The Hungarion Band at Schiller Park gives concerts every night, alternating occasionally with Bach's Band, when Hugo Turpea, the cornetist, appears. This gentleman is certainly master of his instrument, and produces beautiful music.

In our last letter we announced that Jacob Litt had purchased the entire right to The Lights of London and Harry Lee would star in the piece. This information was given to us by a reliable source, and was confirmed by another of the Academy's force. Mr. Litt could not be found to give credence to the report, and it was sent in as given. Mr. Litt now denies that Mr. Lee shall star in the piece, and says that Mr. Lee and himself are joint owners of the piece. Mr. Litt further says that on the strength of that item contracts have been sent him with Mr. Lee's name as the star. It strikes us as being a little singular that anyone should use an item as authority for making a contract, but the above correction is made at Mr. Litt's request.

Mr. Litt left on the 17th for a four weeks' sojourn in New York. Treat him kindly.

Gus Willis's season closed here 8th.

JERSEY CITY.

There is a dearth of theatrical news here just now, and will probably remain so until the new season opens. The Academy has been closed since Gosnell's benefit, but will open for another benefit—that of Business Manager Hyams—on the 17th, and remain open until Saturday night. Murphy's German Comedy Co. in Rudolph's Ambition; Hilda Thomas, Louise Massen, and a number of volunteers will constitute the company. A co. may now and then appear at this house in the Summer, but there is nothing booked.

It was reported that Dolan and McCarthy were to take a benefit here 17th, but this fell through by some misunderstanding. Roger Dolan is quite a favorite here.

The concerts and variety performances on the Hill are all free now, and are well patronized. Even Pohlmann no longer appears.

At Hoboken: At Cronheim's Theatre, week of 7th, an excellent variety bill was presented with Sheehan and Coyne, Pickert and Maynor, Rose King, Dan Hart and his dog, Granger and Katie Hart and Cooper and Lovely as the specialists. The regular stock co., including Mai Kettle, Cora Stanley, Ed. Clifford and George Kane appeared in a small comedy. The audiences were only fair but very appreciative. This week LeClair and Russell, supported by Nellie Parker and the home co., which is an excellent one, produce their new three-act drama, just in time with fine scenery and appointments, and no doubt large audiences will be the rule.

Sheehan and Coyne take the road next season with a new Irish comedy, entitled *Grogan's Elevation*, written for them by Ed. Price. They say it introduces several features new to the stage. They will start about October.

Victor and Harry Leonzo and J. W. Macready appear in one of their Western dramas at Cronheim's week of 15th.

Katie Hart is a very clever little soubrette and specialist, and was received with marked favor by the Hobokenites. She has engaged with Dan Sully to appear in his new play, *Daddy Nolan*.

Mrs. Ed. Clifford, wife of the stage manager at Cronheim's, is playing with the Weston Brothers in Our Minstrel Boys.

DETROIT.

Theatrical news is very scarce just now; there is very little to chronicle. Neither opera house was open during last week. The American Opera co. opened a season at Whitney's on Monday for four performances.

The Japanese Village is still drawing large audiences daily, and the vicinity of Beecher Hall is again the scene of activity. The novelty of the entertainment, the strict order maintained, and the low prices of admission have captured amusement lovers, and the management are gathering in the shekels in consequence. This week the Japs will remain at work. Hop-o'-My-Thumb, the lilliputian, will be the additional museum attraction, and the stage performance promises to be a good one, headed by the Kempshall Family Swiss Bell Ringers.

The People's Theatre did a fair business for the week with K. W. Wilson's co. in drama. Mr. Wilson appeared to good advantage, but his support is awful. Manager Robinson, of the People's, on the occasion of his benefit Friday evening, was presented with an Elgin movement gold watch. A. J. Spencer in Irish Aristocracy, 14th, week. The season at this theatre closes July 3, and on July 5, Manager Robinson will begin acting. When ready for occupancy he promises to show as neat a little theatre at cheap prices as can be found, with two horse-shoe galleries, etc., etc. Maude Granger is announced as the opening attraction for next season.

John T. Sullivan has arrived in Detroit, and at the solicitation of his friends to accept a benefit during his four weeks' stay, has decided to grasp the generous offer, and has named the 15th as the date, at which time the Opera House, and will present Carleton's new play, *Victor Durand*. This has never been given in Detroit, and coupled with the fact that Mr. Sullivan will appear in the cast, seems to go with a rush. The support will consist of some professionals, assisted by Detroit amateur talent.

The Cyclopedia of the Battle of Gettysburg still draws well at the Princess Theatre, the bulk of the business coming from excursionists.

Manager White's friends seem pleased with the list of attractions he has announced for next season at the New Grand Opera House, and the patronage will no doubt be large considering the probable attractiveness of the theatre and the immense popularity of the rental manager.

ALABAMA.

MOBILE.

Theatricals with us have been at a very low watermark for some time. J. H. Huntley and troupe are playing light comedies twice a week at the Frascati Theatre, on or near the beach, and drawing large audiences. He is doing a good business at cheap prices.

Ridgely Cave, manager Princess Skating Rink Theatre, informs us that he has secured the summer season, D'Alvin for one week, and Hegger Comedy co. for one week following did not prove to be drawing cards, and what was promised to be our attractive Summer house of amusement has suddenly collapsed. Mr. Cayce has gone to some expense, having erected quite a commodious stage and placing thereon four sets of well painted scenes. He will alternate next season the skating rink with a theatrical, and the theatre will be a fantastic slater, but as a cheap-price theatre manager.

CALIFORNIA.

LOS ANGELES.

Grand Opera House (Harry C. Wyatt, manager): Harry Lacy, supported by Louise Lial and an excellent co. played a three nights' engagement, opening 3d in *The Planter's Wife*. The stars and co. were cordially received. The Owl Dramatic co. (amateurs) will present *Deception* 15th and 16th, when Maxine Lehman will appear. John T. Raymond, week of July 5; Mile. Aimee, later.

SAN BERNARDINO.

Opera House (Waters and Brinkmeyer, managers): Isabel Morris played *The New Magdalen*, ed. to small business, with a good co. Miss Morris could draw her elf with such support as she has, she must be content with meagre returns. M. B. Curtis in Sam of Posen, 17th; John T. Raymond sometime in July—date not yet fixed.

Item: The city bill-poster, S. Benjamin, has been instrumental in bringing quite a number of companies here, and deserves encouragement in his efforts.

CONNECTICUT.

BRIDGEPORT.

Wagner's New Theatre (H. H. Jennings, manager): E. D. Tannehill's Comedy co. opened with *Fun on the Bristol*, 7th, week's engagement. Miss St. George Hussey made a big hit as Widow O'Brien, and was well supported by a really good co., giving throughout the week much better presentations of the comedy than at the last engagement, April 17 and 18. There were big houses each night, and it seems to be an assured fact that Manager Jennings' venture will be a success financially and otherwise. He announces his intention during the season to put on only first-class attractions. The theatre will offer weekly attractions during the entire year, and public patronage to appreciate the movement by their patronage. Prices fifty and twenty-five cents.

NORWICH.

Forepaugh's Circus exhibited here 15th to an immense audience in the afternoon and good-sized in the evening. A fine performance. The Elliotts, bicyclists, and

Fisher Brothers, on the trapeze, were particularly good. Everything about the show is first-class.

DAKOTA.

FARGO.

Coliseum: The following people played to large houses last week: Muldoon Trio, Ada Burnett, Alice Gilmore, Lewis and Forrest, Nellie Waters and Marie Dearing.

Odson: Doing fair business with the following people: Sadie Gregory, Frankie Shields, Morton and Duncan and John Alquist.

Items: The Arena Theatre seems to have vanished like the birds in winter. Was informed it had shown up in Crookston, Minn.

DISTRICT OF COLUMBIA.

WASHINGTON.

McCaull's co. opened the Summer season at the National Monday night in *The Mikado* to a full house. The rendition was in many respects the best we have seen. The artists, most of them well known here, were warmly received. Nellie McCauley acted and sang the part of Pitti-Sing delightfully, and was recalled again and again. The many friends of this pretty and clever young lady were delighted with her success on the stage, and hope soon to see her in roles better suited to her fine soprano voice, which has been greatly admired at St. Matthew's Church for the past few years, and was sadly missed this season while she was away with McCaull's co. The Mikado will probably be given next week also.

Jessie Winston was seen in her first feminine role (Mrs. Lange in *Mme. Angot's Daughter*) Monday night, by the smallest house of the season. The Grand Duchess is announced for next week. The success of this house has been wonderful, due more to the comfortable house and gentlemanly and agreeable management, however, than to the attraction.

GEORGIA.

SAVANNAH.

Savannah Theatre (T. F. Johnson, manager): Savannah was treated to a decidedly interesting presentation of *Led Astray* by the Fords, 8th, and at matinee and evening of 9th. The association is not entirely amateur in its composition, but to the four professionals do not belong all the praise for the smooth and complete manner in which the play was rendered. Our home talent is deserving of much commendation for their playing. Taken altogether, the cast can be considered of peculiar aptitude for the various plays to be performed during the season. May Wilkes, as Armande, presented a natural and easy character, fully in sympathy with the plot and its difficult requirements. Her dressing was particularly rich and appropriate. The floral tributes were deserved, but we think their use should be permitted to fall into "innocuous desuetude." As Mithilde, Minnie Dupree was of her audience for the first. She vivaciously and sprightly, and will in time lose some of the forced artificialness which some seem to object to. Miss Jackson presented Suzanne creditably.

The Countess, by Mrs. F. Arns, was also well received. Horace Vinton made a capital Count, while Lawrence Hanley's handling of the lines of Hector Placide was admirable. Hanley's friends rejoice in his constant improvement. Harry Doyle's Major O'Hara was a finished piece of acting and the applause was bestowed. The remainder of the characters were successfully sustained by Frank Redick as Lasparre, Joseph Doyle as Baron De Marud, George McAlpin and H. F. Estill as La Rabote and Rabe. This is as the Fords' first performance this season. Blow for Blow will be performed 17th, to be followed in rapid succession by different plays to be selected.

ILLINOIS.

ROCKFORD.

Opera House (C. Jones, manager): The Wilber Lyceum Theatre co. did a large business (return engagement) week of 7th, presenting Carroll's *Ticket of Leave Man*, Fanchon, Two Orphans, Hidden Hand, Pink Dominoes and Cinderella.

IOWA.

SIOUX CITY.

Academy of Music (W. I. Buchanan, manager): Ragam's Illuminated Troupe 3d, 4th and 5th, to large and very fashionable audiences.

With the flowers that fade in the Fall I hope to be able to do better in the way of news and gossip than at present.

KEOKUK.

Nothing in the way of theatricals. Opera house closed. No Summer bookings. J. Gordon F. Craig is expected here during the week. He is now doing the press work in advance of the Cole show. Davis is the sort of an agent one likes to meet. It isn't eternally "shop" with him, and there are some other things in this world than the show he represents.

Charlie Stow, sounding the praises of the Barnum show, which comes August 9, was among the newspaper boys, 7th, and the result of his work is already apparent.

With the flowers that fade in the Fall I hope to be able to do better in the way of news and gossip than at present.

COUNCIL BLUFFS.

Dohany Opera House (John Dohany, proprietor): Overy the Grand 10th, and very good vocal selections. Was a decided hit. The whole play was laughable and the audience enthusiastic over Mr. Knight's impersonation of the German politician. M. A. Knight's songs and dances were new and pretty.

WATERLOO.

Barnham's Opera House (L. C. Goodwin, manager): Vessell Opera co. in *Gaiety Dime Museum*, to light business. Will play return date on or about 1st.

Arena: Cole's Circus, ad.

DUBUQUE.

Opera House: Sea of Ice co., 8th and 9th, to small houses. The Vessell Opera co., 10th and 11th, to light business.

Standard Theatre: Clifford Dramatic co., all week, to good houses.

Help: Duncan and Waller presented the Vessell Opera co. with \$5 to help them out.

INDIANA.

TERRE HAUTE.

Naylor's Opera House (W. H. Naylor, manager): The Melville Sisters in Standard dramas were the attraction of the week, giving very good performances, packed and enthusiastic houses. The co. is very good. This is the home of the Melville Sisters (three) and of Messrs. Young and Mahare, and was their first visit here. Their reception was very flattering; beautiful floral tributes. Mr. Baldwin, proprietor and leading support of the co., informs me that they will take no rest this Summer, but play the Northern resorts. Mr. Baldwin will have two co. on the road next season, and connect with very unique and novel entertainments.

Arena: P. T. Barnum attracted a large crowd to town 8th, but rain in the afternoon interfered with the attendance.

RICHMOND.

Arena: Barnum's Circus, 11th, to very large business both afternoon and evening. The parade was very fine, but those who attended before they were imposed upon by being charged fifty cents extra for reserved seats.

LAFAYETTE.

Grand Opera House (F. B. Caldwell, manager): On 11th and 12th, with Saturday matinee, Draper's U. T. C. co. played to fair houses. Kate Partington's Topsy is the best ever seen here, and the quartette of negroes were new and very good vocal selections. But spare us Uncle Tom's adventures. With each succeeding year we live in hopes that he has died and reached his reward, only to be disappointed each Spring, which seems to be his time for getting around. Humpty Dumpty, I am tempted to say, would be more welcome. Our manager seems to have no thought of closing his season, and is no doubt leaving open the door for a short season during July, when an immense military encampment is to be held here. He deserves the thanks of his patrons for introducing, for the first time here, the passing around of ice water between the acts.

ANDERSON.

Doxey Music Hall (J. D. Durbin, manager): The Broadwinners, under the management of Walter S. Sanborn, played to a medium-sized audience 11th. The play was poorly rendered in the main, and at times verged upon the vulgar.

Personal: manager Snell, of the National Ideal Opera co., sends his compliments to Tux Minors. He is arranging for his co. to appear at Music Hall, July 2 and 3.

KANSAS.

NEWTON.

Ragdale Opera House: Starr's Opera co. appeared 5th, playing *La Mascotte* for matinee and Chimes of Normandy in the evening. The co. is first-class in every particular, and has a fine wardrobe. May Duryea and Frank Deshon deserve special mention.

Opinion: Mrs. Starr is excellent, especially *The Mikado* is "just splendid," and that the Giddy Gusher is a remarkable work.

LEAVENWORTH.

Grand Opera House (W. A. Crawford, manager): Starr's Opera co. held the house all week, with a change of bill nightly. The co. is excellent, especially Frank Deshon. His impersonation of Gaspard the Mait in that beautiful opera, *The Chimes of Normandy*, is all that could be asked for. His Gaspard is something of an original conception, and is not overdone, as is

often the case. He is of the right stature, and makes up to perfection. The co. played at low prices, and to packed houses.

Item: Manager George O. Starr says for London on a business visit the last week in June. During his absence the co. will be under the management of Frank Deshon.

WICHITA.

Turner's Opera House (L. M. Crawford, manager): Starr's Comic Opera co. closed a very successful five nights' engagement 4th. Olivette was presented on the last night before a packed house, and each of the principal artists was presented with bouquets. May Duryea was charming in the principal role. Wilson and Kunkin's Minstrels had a good house, 5th, and gave a fine performance.

TOPEKA.

Crawford's Opera House (L. M. Crawford, manager): Starr's Opera co. played a week's engagement, opening 7th, at low prices. The receipts were quite satisfactory, good audiences being attracted every night. The performances were very fair, the leading parts being taken by Amy Gordon, W. Morgan and Max Fugate. The chorus did some good work, but was not particularly well disciplined. The military drill by the ladies, however, was worthy of praise. Miss Gordon has a clear, strong soprano voice, and does some neat acting. She made a good impression. Mr. Morgan has a good light tenor voice. Mr. Fugate possesses a strong and pleasing baritone voice. All these were kindly received and often encored during the week. Anna Barrett cut a dash in *Gaiety Dime Museum*, and did her part nicely. There is room for improvement in the way in which some of the minor parts are played, but as some of the co. are recent accessions, perhaps time will make a change for the better. The audiences became quite restless during the unnecessarily long wait between acts. On a hot Summer night it will not do to let the dear people perspire and stew too long between the falling of the curtain and the rising thereof. The Grand co. has gone to Omaha, where they will stay two weeks, returning then to Kansas City, where they will probably remain all Summer.

KENTUCKY.

PADUCAH.

Morton Opera House (John Quigley, proprietor): John Robinson's Circus, to insure success in the city, Mile. Leon, the lady who fell from the trapeze in Memphis, passed through the city on her way home to Urbana, Ohio. Although badly hurt, she is very brave and keeps in good spirits.

MAINE.

AUGUSTA.

John B. Doris is heavily billed for 18th inst. Forepaugh's advance, however, got a large amount of "wind-down" and corner boards up in opposition.

Liande Le Baron is resting at her home here for the Summer.

Kenna De Witt gave a first-class matinee musicale afternoon of 10th.

The Countess, by Mrs. F. Arns, was also well received. Horace Vinton made a capital Count, while Lawrence Hanley's handling of the lines of Hector Placide was admirable. Hanley's friends rejoice in his constant improvement. Harry Doyle's Major O'Hara was a finished piece of acting and the applause was bestowed. The remainder of the characters were successfully sustained by Frank Redick as Lasparre, Joseph Doyle as Baron De Marud, George McAlpin and H. F. Estill as La Rabote and Rabe. This is as the Fords' first performance this season. Blow for Blow will be performed 17th, to be followed in rapid succession by different plays to be selected.

McClure's People's Theatre concluded a successful week's engagement at Music Hall, 15th. Business really good, and well spoken of. They opened in Waldoboro, 14th, for a week; thence to Warren.

MASSACHUSETTS.

FALL RIVER.

Nothing in the theatrical line during the past week. Mrs. Seaton's Minstrels, advertised to appear at Odd Fellows Hall, failed to show up.

Arena: John Doris, with a shabby street parade, a miserable and forlorn-looking manager and a good ring performance, 11th, attracted the usual large attendance that always turns out to see the circus.

I see by the Boston Herald to-day that Archille Oulindout, the eminent artist, and Manager James F. Doris, who has been in the city for some time, has returned to Paris, and will not again visit America.

Your correspondent at Lima, O., must be mistaken. I do not know Mr. Quincy Kilby, and have no interest whatever in regard to his future movements.

There has been an extra sale of Minors here, and the *Nordack* sails to-day.

Music Hall (A. V. Partridge, proprietor): A number of young people styling themselves *Negliges* New York, and many of whom have been in the city, are appearing at the Gaiety Dime Museum, in Boston, all winter, struck this place last week. Their efforts were painful. Billy Bryant's All-Star comb, 14th.

Arena: Doris' Minstrels, to two well attended performances 7th. Forepaugh comes July 3.

The Opera House has closed its doors for the season. Doris' Circus 16th; July 2, Adam Forepaugh.

ADAMS.

Town Hall (Dr. C. W. Burton, manager): The Summer season opened here, 7th, to low prices. The Julian Comedy co. offered a week's repertoire of popular plays to excellent business, the house being filled on the last night. The co. is an unusually strong one, and the management is excellent. Mr. Jones and Mr. Jones are popular favorites here, while Sam Ryan has made a decided impression. Sam T. Shaw is indeed a courteous and genial manager. A return date is expected.

NEWBURYPORT.

Arena: The John B. Doris' Circus came 14th, and gave two splendid performances to large crowds in spite of a cold, rainy day. The riding and the Martell family in their bicycle act were very fine. The entire performance gave good satisfaction. I am indebted to J. B. Doris for courtesies.

MICHIGAN.

GRAND RAPIDS.

Powers' Opera House (W. H. Powers, manager): Walte's Comedy co. has been playing a week's engagement before audiences that averaged small. The co. is composed principally of the same people who played here last season, under Mr. Walte's management. With two or three exceptions the members border on mediocrity.

My friend Boyd Putnam, who has been with Rhea during the past season, has returned home, and is an glad to say he has made rapid advancement in his profession. Having to play juveniles at the beginning of the season, he has been promoted from time to time to the leading parts. Mr. Putnam's place as leading man after that gentleman resigned in New Orleans; and judging from the press notices I have read regarding his work, I should think he had borne the honors most gracefully. Manager Fier of the Boston Museum has contracted with Mr. Putnam for three years, his engagement to begin with the first production of Harbor Lights in Boston. Mr. Putnam sails for England early in July.

Julia Wheeler, whose pretty face and natural acting is well remembered by those who have seen her with visiting friends in this city. She will play Galatea to Mr. Putnam's Pygmalion at Powers' sometime during the summer.

The Dime Museum and Smith's report good business.

MANISTEE.

Tucker and Brown's Metropolitan played a week's engagement to moderate business in J. H. Whitcomb. The Danish Beauty's Burglar, Mr. Leane's place as leading character business, is one of the leading cards, always making the best of a subordinate part and drawing forth most of the applause.

Wedded: Our jolly, fat manager has grown much younger in the past week, and goes around with a beaming smile; that nothing but a bride could bring forth. He and his charming bride returned Sunday from Chicago.

LANSING.

Buck's Opera House (M. J. Buck, manager): James Owen O'Connor, 10th and 11th, in *Richelieu* and *Shylock*. Good satisfaction. Fourth act of *Shylock* particularly effective. Good support.

MISSOURI.

KANSAS CITY.

Gillis Opera House (Corydon F. Craig, manager): Week of 14th, closed. Week of 7th, the Alberg-Morrison co. did a splendid business, considering the hot weather, in *Measure for Measure* and *Cymbeline*. Miss Alberg is quite an artist, as well as Mr. Morrison. The support is splendid, and taking all in all, it is the best Shakespearean revival seen here in a long time.

Music Hall: Week of 7th, the Thompson Opera co. did a good business with *The Musketeers* and *Hilleg* Taylor. Week of 14th, Linda Brambila will sing for a change of bill nightly. The co. is excellent, especially Frank Deshon. His impersonation of Gaspard the Mait in that beautiful opera, *The Chimes of Normandy*, is all that could be asked for. His Gaspard is something of an original conception, and is not overdone, as is

often the case. He is of the right stature, and makes up to perfection. The co. played at low prices, and to packed houses.

Item: Manager George O. Starr says for London on a business visit the last week in June. During his absence the co. will be under the management of Frank Deshon.

WICHITA.

Turner's Opera House (L. M. Crawford, manager): Starr's Comic Opera co. closed a very successful five nights' engagement 4th. Olivette was presented on the last night before a packed house, and each of the principal artists was presented with bouquets. May Duryea was charming in the principal role. Wilson and Kunkin's Minstrels had a good house, 5th, and gave a fine performance.

TOPEKA.

Crawford's Opera House (L. M. Crawford, manager): Starr's Opera co. played a week's engagement, opening 7th, at low prices. The receipts were quite satisfactory, good audiences being attracted every night. The performances were very fair, the leading parts being taken by Amy Gordon, W. Morgan and Max Fugate. The chorus did some good work, but was not particularly well disciplined. The military drill by the ladies, however, was worthy of praise. Miss Gordon has a clear, strong soprano voice, and does some neat acting. She made a good impression. Mr. Morgan has a good light tenor voice. Mr. Fugate possesses a strong and pleasing baritone voice. All these were kindly received and often encored during the week. Anna Barrett cut a dash in *Gaiety Dime Museum*, and did her part nicely. There is room for improvement in the way in which some of the minor parts are played, but as some of the co. are recent accessions, perhaps time will make a change for the better. The audiences became quite restless during the unnecessarily long wait between acts. On a hot Summer night it will not do to let the dear people perspire and stew too long between the falling of the curtain and the rising thereof. The Grand co. has gone to Omaha, where they will stay two weeks, returning then to Kansas City, where they will probably remain all Summer.

KENTUCKY.

PADUCAH.

Morton Opera House (John Quigley, proprietor): John Robinson's Circus, to insure success in the city, Mile. Leon, the lady who fell from the trapeze in Memphis, passed through the city on her way home to Urbana, Ohio. Although badly hurt, she is very brave and keeps in good spirits.

MAINE.

AUGUSTA.

John B. Doris is heavily billed for 18th inst. Forepaugh's advance, however, got a large amount of "wind-down" and corner boards up in opposition.

Liande Le Baron is resting at her home here for the Summer.

Kenna De Witt gave a first-class matinee musicale afternoon of 10th.

The Countess, by Mrs. F. Arns, was also well received. Horace Vinton made a capital Count, while Lawrence Hanley's handling of the lines of Hector Placide was admirable. Hanley's friends rejoice in his constant improvement. Harry Doyle's Major O'Hara was a finished piece of acting and the applause was bestowed. The remainder of the characters were successfully sustained by Frank Redick as Lasparre, Joseph Doyle as Baron De Marud, George McAlpin and H. F. Estill as La Rabote and Rabe. This is as the Fords' first performance this season. Blow for Blow will be performed 17th, to be followed in rapid succession by different plays to be selected.

McClure's People's Theatre concluded a successful week's engagement at Music Hall, 15th. Business really good, and well spoken of. They opened in Waldoboro, 14th, for a week; thence to Warren.

MASSACHUSETTS.

FALL RIVER.

Academy of Music (Thomas R. Burrell, manager): For the first time since last September the past week failed to bring us an attraction, a local concert which was to have been given 10th having been postponed until 17th.

Items: Adam Forepaugh's Circus, 15th.

Items: My thanks are due the Luna (O.) scribe for attending to my request made of him a short time ago. The elaborate painting on these kind of cars seem to be a thing of the past. The newspaper advertising is cut down to a minimum, and the photograph and dodger printing remains about the same. Hooper's Orchestra of this city, begins its Summer season to-night (13th) on the steamer *Pilgrim*, of the New York line.

Nothing in the theatrical line during the past week. Mrs. Seaton's Minstrels, advertised to appear at Odd Fellows Hall, failed to show up.

Arena: John Doris, with a shabby street parade, a miserable and forlorn-looking manager and a good ring performance, 11th, attracted the usual large attendance that always turns out to see the circus.

I see by the Boston Herald to-day that Archille Oulindout, the eminent artist, and Manager James F. Doris, who has been in the city for some time, has returned to Paris, and will not again visit America.

Your correspondent at Lima, O., must be mistaken. I do not know Mr. Quincy Kilby, and have no interest whatever in regard to his future movements.

There has been an extra sale of Minors here, and the *Nordack* sails to-day.

and Lillian Carroll. No remaining.—The Kansas City Museum did a good business with *The Mikado* week of 7th. They do the *Pirates of Penzance* week of 14th.—The Thompson Opera co. left for St. Louis about 15th to fill a two weeks' engagement at Urbig's Cave, after which they will return here for two weeks more.—The Grand Opera co. are on the road, but will return July 5 for three weeks.—Mr. Tux Minors, the manager of the Alberg-Morrison co., left for New York night of 8th, accompanied by Mr. Lash, the advance, to look after the interests of the co.

NEBRASKA.

OMAHA.

Boyd's Opera House (Thomas F. Boyd, manager): Mr. and Mrs. George S. Knight assumed a large audience in Over the Garden Wall, 8th and 9th. The applause was mostly given to George's Suits, and Mungo's Bridget. The Leeds-Morrison Dramatic co. will be here 18th and 19th and the Grand Opera co. open a two weeks' engagement 21st.

Arena: Sells Brothers' Circus shows here 15th.

Omaha has been to the dignity of a festival of the fair. It is being held at the Exposition Building, under the management of C. D. Hoon. The principal artists are Madame Furch-Madi, Arnes Huntington, Hortense Piers, Dora Hennings, William Brown, T. K. Hinchey and Mrs. F. J. Pratt. They are accompanied by a grand chorus and orchestra of over 50. S. G. Pratt is conductor and Mr. Nathan Franko concert master. Wednesday evening, the Minors was rendered. Thursday, March 14th, "Hymn of Praise," Friday, selections from *Lohengrin*, *Aida*, *Puritani* and Mr. Pratt's opera, *Zenobia*. The Exposition Building can seat 6,000 persons. It was nearly entirely filled the night of the opening selection, from which I infer that a series of programs for one of the other evenings would have made the festival more of a

been reported, as all his arrangements have been perfected for some time ahead, and there is no urgent necessity for the trip.

ROBERTSON.—Dr. Robertson sails for Europe on Saturday by the *Anchovia*. He will make a brief tour of Scotland, Ireland and England, and attend the hospitals of London, Paris and Berlin, returning to New York about the middle of August. Dr. Robertson has the largest practice among professional physicians in this country; nearly all the prominent stars have been under his care one time or another, and he is as much liked for his genial social qualities as he is admired for his skill. During Dr. Robertson's absence Dr. Barnett, who has been connected with the former's office for several years, will take charge of his practice.

[CONTINUED FROM FIFTH PAGE.]

[illegible]

THE NEW YORK MIRROR.

Professional Doings.

Professional Doings.

—Genevieve Beaman is at liberty for juveniles.

—Will. Lackaye has gone to Washington, where he will spend a month.

—William Warrington has gone to his home at Jackson, Mich., for a few weeks.

—G. A. Mortimer will be Louis James' business manager for the coming season.

—Irene Perselle is playing the leading role in the *Two Nights in Rome* company.

—Pauline Markham will shortly appear in a repertoire at the Third Avenue Theatre.

—Annie Wood, who has been three seasons with Harrison and Goulay, is at liberty.

—Cool nights lingering far into June predict hot nights lingering far into September.

—The Star Theatre is soon to have Alice Harrison and Aimee in opera bouffe in English.

—Mercedes Malarini, who is starring with success in *Lynwood*, will be at liberty after July 1.

—J. P. Skelly has just composed a song and chorus entitled "The Ship That Bears My Boy Away."

—Cyril Scott has been engaged for Arthur Reban's Nancy and Co. organization for next season.

—The Buffalo Courier Company will supply all the printing for Winnett's *Passion's Slave* company.

—Early in August Edmund Collier will open a starring season in *Jack Cade* and *Metamora*.

—Sam Reed and his wife (Marie Bockel) will spend the Summer at their farm in East Bath Bay, Maine.

—J. N. Long and L. R. Stockwell propose to star next season in a farce-comedy called *Senior and Junior*.

—The new comic opera, *One Thousand Ems*, will be produced in this city about the middle of September.

—V. E. Kennedy, of the Madison Square Theatre, will spend the Summer with his family at Monticello, N. Y.

—Mrs. Emily Rickaby, widow of the late manager of the Lyceum, will return to the stage the coming season.

—The mother of the late Lizzie Sims, the dancer, will have a benefit at Tony Pastor's Theatre this (Thursday) afternoon.

—A three-act comedy, entitled *A Wife's Struggle*, by Fred. Lyster, will shortly be produced at a West End theatre in London.

—Barrett and Heffner, lessees, solicit attractions for their Opera House at Frankfort, Ky. It seats, 350, is heated by steam, and is for share only.

—Heinrich Conried leaves Europe for America this week. He brings with him scores for several operas, besides costumes for *The Gypsy Baron*.

—Ed. H. Van Veghten, of the Little Tycoon company, and Catherine Lingard, formerly of the Salvini and Ristori companies, are engaged to be married.

—Charles S. Dickinson is engaged to appear in Gillette's new play, *Held by the Enemy*, which opens at the Madison Square Theatre in August 16.

—The new Toronto Opera House will be ready for opening about Sept. 1. It will be a rather imposing edifice and will be managed by C. A. Shaw.

—Harry Gwynette, Joseph Frankau, Marion Russell and Effie Gernon have been engaged by Richard Mansfield to appear in *Prince Karl* next season.

—Harry Bloodgood, the minstrel and comedian, is dead. He was well known and a great favorite in New England. His name in private was Carlos Mauran.

—Kenneth Lee, the English comedian, is engaged for Adah Richmond's company, and will have a leading part in M. H. Rosenfeld's new comedy, *Spintners*.

—Fowler and Warrington will strengthen their *Skipped by the Light of the Moon* company for next season, and introduce a lot of new songs, duets, medleys, etc.

—John D. Gilbert, who has been very successful in an eccentric comedy part in *Kate Castleton's Crazy Patch*, is at liberty. He is at present sojourning in Chicago.

—George E. Lash is Corydon F. Craig representative at Taylor's Exchange. Mr. Lash is booking for houses in Kansas City and Hannibal, Mo., Topeka, Kas., and Keokuk, Ia.

—George Fawcett Rowe takes a company to Richfield Springs to play three nights a week during the Summer. He will produce several comedies of his own that are strangers to this country.

—Jacob Litt, manager of the New Academy, Milwaukee, is in town. He is here on business connected with his house. Of late Mr. Litt has become a very prominent figure in Northwestern theatricals.

—Bertha Welby opens her season in Harlem on Tuesday, Sept. 14, appearing in *Zillah*, the Hebrew Mother. Two weeks later she opens at the Third Avenue Theatre. Miss Welby's time is filled to Jan. 10.

—Charles E. Callahan will entirely rewrite *Foggy's Ferry* during the Summer. Sea Sands, his new play for Lizzie Evans, will be *Dew Drop* rewritten. Mr. Callahan will also write an entirely new play for his star, and will be kept very busy during the Summer.

—Next season W. H. Power will be interested in theatricals in Bay City and East Saginaw, Mich. The firm name will be Clay, Power and Buckley. Mr. Power does not relinquish his ownership and management in *The Ivy Leaf*, in which he has great faith for next season.

—James Blamphin, the harpist, has just closed a three months' tour with the Belle Cole Concert company. He is re-engaged by Mme. Cole for next season, and Brown and Buckwell are building a thousand dollar harp for his especial use. Mr. Blamphin goes to Europe to fulfil Summer engagements.

—V. Harold Maxey, a young Texan of good family, and son of Judge J. M. Maxey, is lying seriously ill at his home in Huntsville in that State, and at last accounts was not expected to recover. Preparations had been making for his return to the boards next season, and he was to have starred in a repertoire.

—Emma Latham has been engaged for George Fawcett Rowe's Summer company at Richfield Springs, N. Y.

—Amelia Watts has taken an engagement for six weeks with the Redmund-Barry company, opening at Providence July 5.

—Frank B. Blair, formerly with Stetson's traveling Mikado company, has been engaged for the Salisbury Troubadours for next season.

—David Hanchett left for Blunt, Dakota, on Tuesday, to visit his step-daughter, Mrs. Gaffy (nee Fanny B. Price). He will return early in July.

—Grace Thorne, daughter of the late Charles Thorne, has moved with her mother from Boston to this city, where she intends taking up her permanent residence.

—Lole Fuller, a rising young soubrette, has been engaged to play the part of Marion in The Bridal Trip at the Bijou Opera House, formerly taken by Jennie Prince.

—Joseph E. Marks, representing the new Grand Opera House at Madison, Ind., will be in the city next Monday and Tuesday, and make his headquarters at 1215 Broadway.

—H. S. Hewitt has added several new and catchy verses to his popular topical song, "It Depends on the Way It's Done," introduced by De Wolf Hopper in The Crowning Hen at Wallack's Theatre.

—The work of getting ready the scenery and properties for Bronson Howard's new play, in which Helen Dauvray is to appear next season, has caused William R. Hayden to postpone for a month his European trip.

—Jennie Calef, who injured herself on the stage at Sandusky, O., a few weeks ago, is still confined to her room in the Wert House in that city. Her physician thinks she will not be able to move about for the next two months.

—Edward J. Ratcliffe wishes the statement denied that Ted D. Marks furnished the music for As You Like It recently at the Star Theatre. In London Mr. Ratcliffe was especially engaged to direct the music for Miss Anderson's production here.

—The Madison Square Theatre company will give a performance of The Private Secretary at Robert Fraser's Ocean Theatre, Long Branch, during the week of June 27, and during the week following Edwin Thorne will appear in The Ticket-of-Leave Man.

—The following company has been engaged to support John W. Jennings in Confusion at the Windsor Theatre next week: Hal Clarendon, Lionel Blaud, Ivan Peronet, C. W. Allison, Joseph Slaytor, Gertrude Elliott, Annie Ware, Almee Hercht and Carrie Walton.

—J. W. Carroll, in advance of J. S. Murphy's Kerry Grog company the past season, is at liberty. He did some effective work in Murphy's behalf. Mr. Carroll piloted Lizzie Evans on her first starting tour, when she was under the management of J. H. Havila.

—The first public convention of the Actors' Order of Friendship will take place at the Madison Square Theatre on Friday next, June 25. Speeches are to be delivered by Stuart Robson, Lawrence Barrett, J. H. McVicker, Joseph Jefferson and many others prominent in the profession.

—Maude Banks, daughter of General N. P. Banks, has signed for three years with Messrs. Atkinson and Cook, and in August will begin a tour of forty weeks under their management. E. P. Sullivan has been engaged as leading man. Napier Lothian, Jr., will superintend the production of the plays selected for the repertoire.

—Mai Estelle, who is at present playing in the stock company at Cronheim's Theatre, Hoboken, has shown herself to be clever in leading roles, and has become quite popular there. She is in the third generation of a theatrical family, her mother, Kate Estelle, being well known on the boards of theatres in this city twenty years ago.

—The new Oil and Iron circuit—one week of one-night stands—includes Youngstown, O., and Newcastle, Meadville, Oil City, Titusville and Franklin, Pa. These cities have an average population of 14,000. All the theatres are new and modern, and no house on the circuit will play low price companies during the regular season. E. A. Hempstead, of Meadville, Pa., is the secretary of the circuit.

—Edwin Booth will open his season under Lawrence Barrett's management in Buffalo on Sept. 13, either in Hamlet or Richelieu, with an entirely new company, including one or two old veterans and considerable new blood. Mr. Barrett is of opinion that Mr. Booth is physically able to go through the thirty weeks' season booked for him, and states that the reports of his condition have been grossly exaggerated.

—Charles L. Andrews has added to his Michael Strogoff company for next season a minut carnage to be danced by sixteen young ladies costumed to represent prominent characters taken from popular plays and operas. Among the people secured to appear in the drama are Joseph Slaytor, who has been re-engaged for the title role, and Florine Arnold for Nadia. Negotiations are pending with Miller, Cornalba and Brianza as premiere danseuses.

—J. W. Macready goes as manager of the Leonzo Brothers' company next season. Messrs. Leonzo have added two new society dramas to their repertoire, one of which, Brother Against Brother—the plot of which is laid in England in the Eighteenth century—is already highly spoken of, and some excellent lookings are made. Mr. Macready is a good actor as well as manager, and will no doubt render a good account of himself at the close of the season. The company opens August 23.

—Only about half of those announced to appear at Frank Farrell's benefit at the Bijou Opera House on Sunday night last presented themselves. Among those who did appear were Roland Reed, Charles S. Dickson, Dora Wiley, De Wolf Hopper, R. E. Graham, Elma Delaney, Henry Aveling, P. F. Baker and a number of professionals who happened to be in the audience. Altogether Mr. Farrell will be about \$250 richer by the benefit and the large sum raised by private subscription.

—The Grand Opera House at Nashville, Tenn., has been leased for a term of years by Charles Newman and Joseph Houston, two popular and energetic business men of that city. They will expend considerable money

—Some of the members of Ezra Kendall's stranded Pair o' Kids company have reached town from Chicago. Mr. Kendall found in San Francisco a Waterloo, but managed to reach Chicago on the retreat, where the company were left to shift for themselves. Salaries are three weeks behind. A Chicago laundryman with a little money was Mr. Kendall's backer.

—J. P. Johnson, so long with Oliver Bryon, has taken in hand the booking for Louise Litta. The lady has just closed a preliminary season of three weeks in Chiapa, in which she met with success. Her next season opens near New York on August 30. It may not be known that Miss Litta is a proficient player upon the violin, guitar and banjo. She is also a good singer and excellent dancer.

—King Hedley and W. S. Harkins have organized a company to tour through Canada in a repertoire of popular melodramas. Besides the two managers, the company will consist of J. H. Stewart, William Beach, Alfred H. Warren, W. S. St. Clair, E. C. Coyle, C. J. Forbes, Eleanor Moretti and Leonore Harkins. Pierce Jarvis has been engaged as assistant agent and Fred. Lyster as musical director. The company will play a season of four weeks, opening at St. John, N. B., June 28; Halifax, July 5 and 12, and return to St. John July 19.

—The design for the act-drop of Messrs. Chalet and Gulick's new Bijou Theatre, Pittsburgh, has just been finished by Henry Hoyt, scenic artist of the Metropolitan Opera House. Delicate folds of white satin elegantly embroidered in gold form the central part of the curtain. Upon pedestals right and left of the centre are two groups of figures, representing "Comedy and Tragedy" and "Music and Dancing." Above all these is a lambrequin of maroon velvet heavily decorated with gold and jewel work. This lambrequin will be framed separately and remain in view at all times. Below, and at the right and left, heavy folds of cardinal plush are artistically arranged to fall to the stage upon marble steps carpeted in oriental colors. The design, like most of Mr. Hoyt's work, is original, and will be an artistic decoration to the auditorium.

A dramatist should be pleased to submit a strong society play to lady having fine, young face and ability and a disposition to star. Address S. C. C.—Cwm.

THE CASINO.
Broadway and 93th street.
Rudolph Aronson, Manager
50 CENTS ADMISSION 50 CENTS
Reserved seats, 50c. and \$1 extra. Boxes, \$2, \$30, \$50.
Every Evening at 8. Saturday Matinee at 2.

The successful comic opera,
ERMINIE.

Presented under the direction of Mr.
HARRY PAULTON. L. Bretto, Harry Paulson.
Music, Ed. Jukabowski. Musical director, Jessie Williams.
New and beautiful costumes, scenery and appointments.
Roof Garden Promenade Concert after the Opera.

BIJOU OPERA HOUSE. Broadway near 93th st.
Messrs. Miles & Barton, Lessees and Managers.

New Comic Opera in three acts, containing the entire score of Audran's *Le Serment D'Amour*, with original text by Sydney Rosenfeld.

THE BRIDAL TRAP.

A great cast, including
ROLAND REED.

Evenings at 8. Matinee Saturday at 2.

THIRD AVENUE THEATRE.
3d Avenue and 31st Street.

UNDER THE MANAGEMENT OF I. M. HILL.

ROSE LISLE
In
THE SEA OF ICE.

MATINEES WEDNESDAY AND SATURDAY.
Prices—15c., 25c., 35c., 50c. and 75c.
Next week—**PAULINE MARKHAM.**

WINDSOR THEATRE.
Bowery, near Canal street.

The Handsomest and Largest Theatre in the City.

FRANK B. MURTHA Sole Manager.

Boulevard's Great Irish Drama,
THE COLLEEN BAWN.

MATINEES—WEDNESDAY AND SATURDAY.
Stars and combinations wishing dates for balance of this and next season, address at once.

TONY PASTOR'S THEATRE. Fourteenth Street.
MATINEES TUESDAY AND FRIDAY.

The Musical Kings,
WESTON BROTHERS.
In
OUR MINSTREL BOYS.

Next week—**DAN'L SULLY'S** new play, **DADDY NOLAN.**

GRAND OPERA HOUSE.
Lessee and Manager - Mr. T. H. French.
Reserved seats (orchestra circle and balcony), 50c.
Every evening and Wednesday and Saturday matinee
James Schenber's new domestic play entitled
NOT ONE WORD.
Competent cast includes Henry E. Walton and Miss Katharine Ware (her first appearance).
New and beautiful scenery, startling effects, etc.
Next week—**ROSE LISLE in SEA OF ICE.**

MADISON SQUARE THEATRE.
Mr. A. M. Palmer, Sole Manager.

EVERY EVENING AT 8.15. MATINEE WEDNESDAY AND SATURDAY AT 2.

MR. RICHARD MANSFIELD
a Mr. A. C. Guster's new Romantic, Farcical Comedy
in four acts, entitled
PRINCE KARL.

KOSTER & BIAL'S, 53d ST. AND 4TH AV.
Burlesque. Admission 50c. Burlesque.

IXION.

TWO CONCERTS EVERY DAY.

WALLACE'S THEATRE.

ALFA PERRY. H. D. BYERS.
Re-engaged with Joseph Murphy, season 1886-87.

ANNIE WOOD.
Three seasons with Harrison and Gourlay Co. Permanent address, 20 E. 26th St., New York. Disengaged.

ANNA WARREN STORY.
Leading Business. Moderns and Legitimate Roles. Disengaged. Address Simmonds and Brown.

BLANCHE CHAPMAN.
Prima Donna Soprano. At Liberty.
Address John Templeton, Opera Office, 1145 Broadway.

BOSTON COMEDY CO. H. Price Webber, manager. Tenth season. Organized May 25, 1874. Permanent address, Augusta, Me., or old Washington street, Boston, Mass.

CHAS. H. BRADSHAW.
Disengaged season 1886-87. Five seasons with Lotta. Address M. Seitzman Beach, Mass.

ELSIE GEROME.
Leading Juveniles.
Season of 1885-86 with Lotta. Address MINSON.

FLORENCE JORDON.
Balladist. Address all communications to R. Fitzgerald, 20 Union Square.

GENEVIEVA BEAMAN.
Juvenils. At Liberty. Address MINSON.

GUS HENNESSY.
Hoyt's Tin Soldier. Season 1886-87.

GENEVIEVE LYTON.
Disengaged. Juliet, Ophelia, Queen (Richard III), Sebastian (Twelfth Night). Address 101 Waverly Pl.

HENRY MALCOLM.
Utility. At Liberty.
Address 129 Oak Grove Street, Minneapolis, Minn.

J. N. DREW.
Heavies and Character. At Liberty.
Permanent address, 2013 Fairmount Ave., Philadelphia.

J. W. MEISGEIER.
Musical Director.
Permanent address, 608 Marshall Street, Philadelphia.

LIZZIE ANDERSON.
First Old Women. Disengaged.
Address No. 6 Garland Street, Boston, Mass.

LOUIS J. MONICO.
Baritone Sutton's Milano Company No. 1.
At liberty for Summer.

MME. FREIDA ZUBACH.
Costumer and Dressmaker.
New and old costumes made over. Unsurpassed in cut and fit. Work performed at theatre or at home.
230 East 124th Street, New York.

MAY WADE and LITTLE LULU. Old Women and Character. Little Lulu, Minnie and Dora parts. Disengaged. 205 E. 124th Street, New York.

MARIE and CARLOS ST. AUBYN.
Duchess and Stage Manager, Lilly Clark's Adeline Eden Company. At liberty after May 5.

MARIE MILFORDE.
Address MINSON.

MISS ADELINE STANHOPE.
Disengaged. At liberty season 1886-87.
Address Hotel Brentwood, 7th Ave. and 14th St., N. Y.

MISS ADELE GODOV.
Soprano, Language and Boys in Eagles. Last Royal Dramatic co., Newbride. Address MINSON.

MESSES. HOWE & HUMMEL will rigidly promote any parties attempting to produce the drama "A MOTH IN THE WOOD" written by Walter Reynolds, during that gentleman's absence in England.

MISS ADELAIDE CHERIE.
Address N. Y. MINSON.

MRS. JENNIE FISHER.
Late with Dion Boucicault. Character, Dialect and Singing Old Woman. Address 225 East 29d St.

MISS STELLA REES.
Leading roles is the legitimate preferred. Address MINSON.

MISS ROSA COOKE.
At liberty June 3—Opera or Comedy.
Permanent address 249 W. 17th Street, New York.

MISS MARIE C. BLACKBURN.
Leading Business. Address MINSON.

MISS LUCILLE MERREDITH.
Late Prima Donna Templeton Opera Company at liberty. Address 39 West 15th St., New York.

M^r. JOHN T. MALONE.
Address MINSON.

M^r. JOHN J. WILLIAMS.
Character and Comedy. Address MINSON.

M^r. CORNELIUS MATTHEWS.
Dramatic Author. Address MINSON.

M^r. OWEN FERREE.
Stage Manager and Character Actor. With Mile. Rhea season 1887-88.

M^r. JAMES L. CARHART.
First Old Men roles.
With Clara Morris. Season 1885-86.

M^r. NELSON WHEATCROFT.
With Robert Mantell, season 1886-87.
Address care of Simmonds & Brown.

M^r. JAMES O'MARA.
At liberty.
Address Scott Marble, 125 Clark st., Chicago, Ill.

M^r. WALTER OWEN.
Address MINSON.

M^r. FREDERIC DARRELL.
Tenor and Juvenils. Address care MINSON.

M^r. G. D. CHAPLIN.
Address 245 West 17th street, New York City.

M^r. BENJ. MAGINLEY.
With May Monson Company.

M^r. CHAS. G. CRAIG.
Address N. Y. MINSON.

NELLIE HEAUM.
Juvenile. At liberty. Address this office.

PERCY J. COOPER.
Leading Tenor, Grand and Comic Opera. Disengaged for Summer. Address 124 Chandler St., Boston.

SUSIE RUSSELL.
Disengaged for New York or vicinity. Address this office.

THE co-partnership heretofore existing between the undersigned has this day been mutually dissolved by consent. All claims of the co-partnership concern should be sent in within thirty days to our common Samuel G. Barnard, 25 Park Row, New York City, for adjustment. Dated New York, June 5, 1886.

PETER F. BAKER. **THOMAS J. FARRON.**
Witness: Samuel G. Barnard, Counselor at Law, 25 Park Row, New York City.

W. H. WHEDON.
Heavies. Season 1885-86 with Louis Fomero. At liberty.

ADELPHI HALL.
Corner 52d Street and 7th Avenue.
Elegant rooms for rehearsals. Terms moderate.

RICHARD D'ARCY.
121 South Avenue, cor. East 104th Street, New York City.

BRUCELIN

The only remedy on earth that restores hair to its ORIGINAL COLOR in extreme days. 75¢ a box. PRICE \$2.00 A BOTTLE.

New York, March 2, 1912.

DEAR SIR:—I am glad to tell you that your "Blue Hair" has completely restored my hair and hair of my wife to its original color, and I strongly advise all who are troubled with gray hair to use "Blue Hair" and to get the original color, to use "Blue Hair" and to get the original color, to use "Blue Hair" and to get the original color.

BRUCE'S HAIR TONIC

Inserts vitality, restores the blood vessels, and gives the normal vigor, and causes hair to grow in full heads; strengthens weak hair and prevents its falling out. PRICE \$2.00 A BOTTLE.

Sole and Best Selling Free Mail Order. Send for one of testimonials to

BRUCE

416 Sixth Avenue, New York

Goods will be sent on receipt of price.

TO THE PROFESSION.

Huntley House, Harbor Island
MAMARONECK, WESTCHESTER CO., N. Y.
 Twenty miles from the city.
 The house is pleasantly located in the harbor, just a mile from the railroad station and quarter of a mile from the mainland.
 For particulars relative to house, etc., address
J. H. HUNTLEY

F R O E M E R

Successors to A. ROSEN & SON.

THE LARGEST REPUTED

Consumer & Armorer

IN AMERICA.

Also customers for all the principal
Shooting Field Armies, Cavalry, Artillery,
Infantry, Marines, Navy, Coast Guard, Fish
Commission, U. S. Army, U. S. Navy, U. S. Marine
Corps, U. S. Coast Guard, U. S. Fish Commission,
U. S. Army, U. S. Navy, U. S. Marine Corps,
U. S. Coast Guard, U. S. Fish Commission.

**No. 1 UNION SQUARE,
NEW YORK.**

DIAMONDS

DIAMONDS
A SPECIALTY.
Fine Watches, Rich Jewelry
BENEDICT BROTHERS,
ONLY STORE, 171 BROADWAY.
Corner Courtland Street, N. Y.
SEASON 1884-85.

HAWTHORNE

COSTUMER.

4 East 20th Street, New York.

A. J. COLE & CO.

T. W. LANQUETTE

1. W. LANGLITTE
COSTUMIERS FOR BROAD
THEATRES AND TALENT
118 Fourth Avenue
NEW YORK

Historical, Theatrical, Fancy Dresses, Ball Gowns, Evening Dresses, Dainties, Maids, Actresses, Jewels, Ribbons, Amateurs, Theatricals a specialty.

Another consideration out of hand should not be forgotten.

Church Tablets, Old Folks, Dismissal Parties. Good sent everywhere. Ladies' wardrobe made to order in short notice and moderate prices.

Ladies' department still under the management of Madame Kate Krohn.

ANY LADY MADE BEAUTIFUL

**NATURE'S WORST ENEMIES DELICATELY
The Form Beautifully and Permanently
Developed by the only
Method Known to Science.**

The Free, Shockless, Laxative, etc., all made to insure
also. Free, Shockless, Laxative, etc., all made to insure
pounds per month. The Skin bleached beautifully white
Wrinkles, Pitting, Freckles, Moles, Marks, Scars, etc.,
and experience has permanently removed.

Hair, Grease and Lichen removed and dried any shade
Glossy and combed in any desired style.

MADAME LATOUR.
New York's Popular and Reliable Cosmetics.
35 West 25th street, New York city.

Arsenic Complexion Wafers

The only real beautifier of the complexion, skin and hair. Face lotion, powder, cream, soap, or any other cosmetic, so called, etc., etc., are a delusion and a snare. The only safe and effective beautifier is the "English Chemist's" Skin and Hair Lotion. It is especially recommended by all eminent physicians and chemists; perfectly safe in use and produces the most beautiful and magical effect; 50c. and \$1. per box; sent by mail on any address; sample package, etc., allowed. To be had only of "English Chemist," 140 West 16th Street, New York. Cut this out.

NOTICE

**To Stage Carpenters and Theater
Builders:**

Theatrical Stage Hardware a Specialty. Send for prices in any shape made to order.
References: Henry Miller and T. W. Moore.

Price list sent on application.

113 Bowery, cor. Delancey Street, New York

London News and Gossip.



LONDON, June 3, 1886.

The Young Eagle of your great and glorious continent is looming largely over the Lion of our small, but also glorious, island. At all events, at the time of writing, three West End theatres, which almost touch one another—the Strand, the Opera Comique and the Gaiety, are wit—have, metaphorically, hauled down the royal standard, and have (also metaphorically) run up the stars and stripes. But we bear no malice. Why should we? Your compatriots always so generously receive our pieces and players, when they are at all deserving, that we cannot but return the compliment, and offer our praise whenever we see a chance of so doing. And never would we indulge in the smallest grumble (although it is our national privilege) if all the plays and players you send us were equal to, or even nearly as good as, the Daly crowd. But alas! as you know, probably only too well, that is not the case. Therefore, I, as a faithful English chronicler, possessed of an all-absorbing interest in things American, especially theatrical things, must, perforce, inform you that out of the American companies now with us, Daly's is the only one that has completely caught on. For in them we find artistic merit of the highest order and drollery of the most delightful type.

The Dalys commenced operations with *A Night Off*, and in this the trials and adventures of Professor Justinian Babbitt's Roman Tragedy; or, *The Rape of the Sabine*, caused continuous laughter of the heartiest kind. The little *Strand*, where the Dalys opened last Thursday, was crowded with American and English notabilities. Ambassador Phelps, your Mr. Tilden, Mrs. Ronalds, and the lovely little Lady Randolph Churchill shed lustre from private boxes, and all the principal members of plays, sandwiched with many local brilliants and fashionable, did ditto (or something like it) from the stalls. The dress-circle, pit and gallery were filled with the most inveterate specimens of the Paying British Play gone—no sound judge of acting, sir, as any to this up till now. United Kingdom. These, as kindly and sincerely as anybody present—only never so—remembering the pleasant evenings they passed with Daly and company at Teale's two years ago, heartily welcomed the young principals of this merry company. Mrs. Gilbert (that great "old woman"); little James Lewis, the quaint; John Drew, the droll, and the comical and fascinating Ada Rehan, came in for tremendous receptions; and the rest of the company were welcomed proportionately.

There is no need to trouble you with the details of a play and players with which and whom you are so closely acquainted and are so justly proud. I will merely tell you that we seated at the place and that we thought the company acted better than ever. Marked improvement was especially shown by the smaller members. At the end everybody was called, including Daly, who thanked us for the warm reception we had accorded the company. All I shall now add, is that he and his are quite welcome; and we hope he will see a way to stay on longer than the nine weeks already advertised. It is thought Daly and company will next put on *The Country Girl*, and will follow that with *Nancy and Co.*

At the Opera Comique, on the following Sunday, Messrs. Morton, Bell and Co. in *Our Strategists* did not score a success. The principals received some measure of success, but we did not like their play—if you can call so extravagant and pronounced a variety show a play. We found *Our Strategists* chiefly remarkable for the vast amount of kissing it contained. Everybody kissed everybody else on the smallest or no provocation. So no more of that.

On Friday Adonis Dixey was received at the Criterion by the arrangement of Messrs. Hollingshead and Edwards, of the Gaiety. Proceedings commenced at midnight and continued until half-past six the following morning. When the guests and the "receivers" had made an end of eating, speech-making set in with its usual severity. The American Minstrel distinguished himself by a humorous oration, and Manager Hollingshead, who presided, commenced at 3.30 A. M. to say some very good things, his custom always at banquets. His partner, George Edwards, a fair-haired, fair figure of a man, excused himself from overmuch orating on the plea that his agreement with Hollingshead expressly stipulated that he (Hollingshead) was to make all the speeches and write all the necessary manifestoes. One of the funniest things of the entertainment was Wilson Clito Barrett's speech with Arthur Roberts as to the "reception" of the drama. Arthur was much amused, and it is now hoped that he will re-appear, and it is now hoped that he will re-appear, and it is now hoped that he will re-appear.

known and popular "Amurricana," all the leading managers and actors attended.

By Monday Dixey had sufficiently recovered from Friday's orgy to be able to debate at the Gaiety. A tremendous gathering assembled to welcome him. When the curtains drew aside in the first scene, and revealed the handsome statue, the shout of welcome that arose almost made Adonis seem alive before the time came for him to be animated. Dixey soon proved himself a refined, bright and clever comedian, graceful in gesture and dance, and a quick change artist of astounding rapidity and power of disguise. His imitation of Irving, when he sings "It's so English, You Know" (which has been somewhat revised and localized by the Gaiety secretary, Cunningham Bridgman), was received with wonderment. No such life-like mimicking of the great Lyceum actor-manager has ever been seen on our stage. Dixey was encored again and again. I would that I could say the same of many of the other features of Gill and Dixey's burlesque. But alas! the piece is, to our notions, a very sorry specimen of its class; feeble and inconsequent, not to say tedious. Therefore, though the press unanimously praises Dixey, and commends the comical and portly Amelia Somerville ("the merry little mountain maid"), it also unanimously slates the piece in which they are condemned to play. Little Grubb was voted charming and clever, but after tetching the house with a pretty ballad, she did for an encore a silly song of the worst music hall kind, which was a pity. George W. Howard seems to have a good deal of low comedy power, but inasmuch as his part is an imitation of your Mr. Condoick in *Hazel Kirke*, it was esoteric, and poor Howard was regarded as somewhat of a nuisance.

The chorus and eccentric dance of the Plumed Knights and the Black Guards, caught on and was warmly encored, but a large number of too kind friends in front insisted on encoring it so often that at length the paying public resented it. This f. olish friendship served to kill every other encore, except those accorded to Dixey, and the audience later on grumbled aloud at the unnecessarily interpolated "turns." The "kind friends" wanted to say the audience was brutal, but don't you believe it. Adonis had a fair and patient hearing and was treated much better than numbers of our own pieces which have been nearly as bad, but not quite. Still, there is hope that Dixey's fresh and original acting and imitations will serve to draw big houses.

On Wednesday evening Augustus Harris presided at the Royal General Theatrical Fund annual dinner, at Free Masons' Tavern. Harris is not much of an orator, but he is a very good fellow, and popular withal, and a goodly number gathered around to support his chairmanship. His appeal on behalf of the Fund resulted in a subscription list of £1,050—not bad as things go, though last year Bancroft managed to scoop in over £1,400 for the same institution. The Indians and Colonials did not rally round Augustus in anything like the profusion which had been anticipated. Harris is notorious for lavish hospitality, and if all those who have consumed his meat and drink had attended the big room in which the dinner took place would have had to be three times as large. Also, if only half of them had subscribed even a guinea apiece, Bancroft's record would have been utterly wiped out. The dinner was very good. The speeches were mostly dull and tedious. I fancy Henry Pettitt's response for "The Drama" was good of its kind, but the lean dramatist galloped through it at such a rate that it was not easy to make out what he was talking about. Yates snarled at things in general and at the drama in particular, which was doubtless very natural, seeing that he had been deputed by Harris to propose the toast of that institution, or entity, or whatever it is. Hollingshead responded for the Stage, and stated that in the hands of commercial managers (himself and Harris understood, of course), the drama was not likely to deteriorate, if they respected themselves and their position. On the whole, I was considerably bored by the proceedings, but I am not sorry I went, for before all was over I had the happiness to hear Antoinette Sterling sing "Here's to the Year That's Awa'," in her best manner—and Antoinette's best is hard to beat. This was my only consolation.

Carl Rosa opened at Drury Lane on Monday night with a flourish of trumpets and *The Marriage of Figaro*. The stalls and private boxes were none too full, many of the fashionable and brilliant who never pay to go in having been requisitioned for the first-night of Adonis at the Gaiety. Those who opted for Drury Lane seem to have the best of the bargain. Anyhow they were charmed with the singing and acting of Marian Burton as Cherubino. The "rendition"—a distinctly precious word, this—of Mozart's comic masterpiece was otherwise adequate. Our Empress and Queen's expenditure on show-folk is becoming positively reckless. Not content with taking a box for the entire Italian season at Covent Garden, she has now done ditto for the English season at Drury Lane—whether out of compliment to Carl Rosa, to English opera, or to Augustus Druriclanus is not quite clear. But I know what Harris thinks upon the subject. Manon was given on Tuesday, and Marie Rosa again achieved a brilliant triumph in the name part, which she fits as if she had been measured for it. Rehearsals for the new opera, William of the Cakeland—otherwise *The Troubadour*—

which will be produced next Tuesday, are now in full blast.

Last Saturday was one of the grandest of grand nights at the Italian opera. All sorts and conditions of sweldom were present. What is perhaps more to the purpose, there was over £1,200 in the house, which, when you don't have to pay Patti prices to your artists, means a very handsome profit. The opera was *Faust* and Macaire Albani was the Marguerite, and the American artist drew the money, beyond a doubt.

It is now rumored that Gilbert and Sullivan's next opera at the Savoy will not be on an Egyptian subject after all, but will deal with the early Georgian period in England. Also that it will be based on a musical piece Gilbert did for the German Reeds a long while back and entitled *Agas Ago*. How often are G. and S. going to change their minds about that next opera, I wonder.—Turned Up, a melodramatic farce by Mark Melford, was produced by Willie Edouin at the Vaudeville last Thursday morning, and scored such a success that Edouin will forthwith take it on a tour.—Edgar Bruce, backed by Mr. O'Hagan and Mr. Sedger (husband of Augustus Harris' sister Nelly), will go in for comic opera at Prince's when Mrs. Langtry quits. Florence St. John is to be their leading lady.—It is said that Wilson Barrett will open at your Star Theatre in Clito. Barrett feasted the Dixey crowd the other day.—I read that Marcus Mayer told a *Mirror* reporter that Gilbert wrote Gretchen expressly for Miss Fortescue. Mayer is mistaken. Marion Terry was the original Gretchen many years ago at the Olympic. Miss F. has only played it in our provinces.—E. J. Henley, an excellent actor, who has been among you, will shortly open the Royalty with a burlesque of *Faust*, in which he will again imitate Irving. He used to be considered great at this, but he will have all his work to beat Dixey.—Another version of *Tom Jones* is promised. It is by a young journalist named E. A. Morton.—Charles Wyndham revived *Wild Oats* at the Criterion on Saturday with immense success.—Magnus (the husband of Florence St. John) has decided not to call the new extravaganza, which he is about to produce at the Empire, *Queen Mab*. It is to be entitled *The Palace of Pearl* and is promised for next Wednesday.—The Lily of Leoville, now running at the Comedy, is to be taken to Paris shortly.—Oscar Wilde yearns to see Greek plays a permanent institution among us. Oscar was always singular.—Mrs. Langtry is said to be negotiating for the purchase of a site in the big new street, called Shaftesbury avenue, on which to build a theatre for herself.

GAWAIN.

—Rehearsals of *Zitka*, which is to be produced in grand style at the People's Theatre next Monday evening, are going rapidly forward. Over 145 costumes by Eaves and others are to be worn. The following is the cast: Parrie Petrovsky, Gustavus Levick; Vladimir, Marsoff; Petrof, Arthur Forrest; Dr. Marsoff, Hudson Liston; The Czar, Henry Aveling; General Omeroff, Matt. B. Snyder; Gribou, Edward Coleman; Lotsky, John Thompson; Ivanoff, Percy Weldon; Ignauff, Henry Shewell; Priest, John Walsh; Countess Petrovsky, Edna Clayton; Madame Marsoff, Rose Snyder; Siberia, Barbara Eyre; Nanine, Edith Jordan, and Zitka Marsoff, Charlotte Behrens.

Wanted: An actress for a society part, able to dress expensively. Good opportunity for amateur. Address S. S. C., *MIRROR* office.—Com.

MANAGERS' DIRECTORY.

ALLEN TOWN, PA. ACADEMY OF MUSIC.

Lively city of 32,000 inhabitants. Seating capacity 550. Steam heat and folding chairs. Dressing-rooms on stage floor comfortably furnished and lighted by gas. AMPLE SCENERY FOR ALL PLAYS.

Wanted—Good companies, three nights or week stands at low prices with change of programme slightly. Address all communications to B. J. HAGENBUCH, Proprietor.

ALLEN TOWN, PA. MERCHANTS' HOTEL.

Headquarters of the profession; within one and a half squares of both theatres. Special rates to theatrical companies. J. S. LEVAN, Proprietor.

BELLEFONTAINE, O. GRAND OPERA HOUSE.

Seating 800. Stage 30x50. Scenery complete. Population 5,000. Now booking. Address T. L. HUTCHINS.

BATH, N. Y. CASINO OPERA HOUSE.

First-class show town. House situated on ground floor. Seating capacity, 1,000. Folding chairs. Large stage and first class scenery. Play box cheap shows. Now booking for 1886-87. Wanted, a first-class attraction for Fair, Sept. 28, 29, 30, 1886; music hall preferred. Address CHAS. A. SHULTS, Manager, Lock Box 73.

BUTLER, PA. BUTLER OPERA HOUSE.

On Ground floor. Folding chairs. Seating 700. Complete scenery. Lit by electricity. Are now booking first-class attractions for 1886-87. May and June open. I. J. McCANDLESS, Manager.

BOSTON, MASS. HOTEL ELIOT.

Rooms with Modern Improvements. First class board at reasonable prices. SPECIAL TERMS TO PROFESSIONAL PEOPLE.

BEAVER FALLS, PA. OPERA HOUSE.

The most popular house in Beaver County. Ground floor; steam heat; carbon light; new piano. Booking for 1886-87. First-class attractions only.

COLUMBUS, O. Heesener's Summer Theatre.

Refitted, covered theatre, seats 2,000. Liberal sharing terms. H. B. KELLER, Manager.

COUNCIL BLUFFS, IOWA. Omnibus and Baggage Transfer.

Special rates to theatrical companies. Wagons suitable for all kinds of scenery and baggage. Office at the Pacific House. H. BECHTOLD, Proprietor.

DES MOINES, IOWA. LEWIS OPERA HOUSE.

Wanted, light opera, week of June 21; cheap prices. W. C. ROYNS, Manager, 120 First street.

DURHAM, N. C. STOKES' NEW OPERA HOUSE.

Lively town; population 6,000. Elegant house, seating capacity 600. Now booking first-class attractions season 1886-87. W. A. GATTS, Jr., Manager.

DENVER, COL. ACADEMY OF MUSIC.

Seating capacity 1,200. Opera House. Will add gallery 1,000 opera chairs this Summer. Location best in city. Popular prices, \$1.00, 75c, 50c, 25c. Open the year round. Few open seats in June, July and August. Expect to retire from business and will sell the Academy for \$75,000, part cash, balance on long time, low interest, or will lease to any party at \$300 per month, five years or longer. The sale or use of liquors not permitted. The Academy building has paid 23 per cent. net per annum on \$75,000, since built. Population, 75,000. Best show city in the United States. No dates given except to attractions. The Academy is ahead. P. T. HUGHES, Sole Proprietor and Manager.

ERIE, PA. PARK OPERA HOUSE.

Booking only first-class attractions for season 1886-87. Address RANDALL'S THEATRICAL BUREAU, No. 1215 Broadway, or the Lessee and Manager, JOHN P. HILL, 65 East Congress street, Detroit, Mich.

FRANKFURT, KY. OPERA HOUSE.

Seating 800; heated by steam. Share Barrett & Hoffman.

FREMONT, OHIO. HEIM'S NEW OPERA HOUSE.

FRED. H. WHIPPLE, Lessee, Toledo, O.

FINDLAY, OHIO. DAVIS OPERA HOUSE.

Now booking first-class attractions for 1886-87. Address GEO. E. ROGERS, Lessee and Manager, Milan, Ohio.

FINDLAY, OHIO. PEOPLE'S OPERA HOUSE.

Address FRED. H. WHIPPLE, Toledo, O.

HOUSTON, TEXAS. GRAV'S OPERA HOUSE.

Just refitted and refitted. Largest and best OPERA HOUSE IN THE CITY.

Now booking for season '86-7. GUS FREDERICKS, Manager.

HUNTSVILLE, ALA. HUNTSVILLE OPERA HOUSE.

Population 8,000. Seating 1,000. Will play only standard companies at standard prices. O. R. HUNDLEY.

HUNTSVILLE, TEXAS. HENRY OPERA HOUSE.

Seating 500. Share or rent. JOHN HENRY, Manager.

HOOSICK FALLS, N. Y. CASINO.

New place of Amusement. On the ground floor, with Galleries. Capacity, 1,000. Stage 26 feet deep, 30 feet opening. Population, 8,000; vicinity, 2,000. Now booking for 1886-7.

H. E. TAYLOR, Manager.

KINGSTON, N. Y. KINGSTON OPERA HOUSE.

Improvements now being made. When completed will be the handsomest opera house between New York and Syracuse. Graded floor. Elegant new scenery throughout by Seavey. Opera chairs, latest designs, by Andrews & Co. Interior decorations unsurpassed. Six large, well warmed and lighted dressing-rooms. In resident portion of city. Seating capacity, 1,000. Population of city 25,000. Horse cars pass the door.

WILL OPEN ABOUT SEPT. 1.

A first-class attraction for opening night desired. For dates, etc., apply to C. V. DU BOIS.

LIMA, OHIO. FAUROT OPERA HOUSE.

Now booking first-class attractions for 1886-87. Address GEO. E. ROGERS, Lessee and Manager, Milan, Ohio.

LEBANON, IND. BROWN NEW OPERA HOUSE.

Seating 1,000. Folding chairs. Lighted by gas. Heated by Furnaces. Stage 30x50. Full outfit of Fine Scenery. Good dressing rooms. Population 5,000. Now booking good attractions for 1886-87. Address J. C. BROWN & CO.

LOS ANGELES, CAL. GRAND OPERA HOUSE.

Population 45,000. Seating capacity 1,400. For full information regarding dates, terms or rental, address McLAIN & LEHMAN, Managers.

LINCOLN, NEBRASKA. NEW PEOPLE'S THEATRE.

Now booking for 1886-87. Address Warner and Browne.

LOUISVILLE, KY. LOUISVILLE HOTEL.

Mr. A. SOULE, - - - - - Manager

The only centrally located hotel in the city. Extensive alterations and improvements having been made during the past Summer, we are now prepared to furnish to the profession the best accommodations in the city at reasonable prices.

MIDDLETOWN, N. Y. STIVERS OPERA HOUSE.

(Formerly Casino.) Largest, finest, most popular hall in town. Completely remodelled. New galleries added. Seating 1,000. Folding chairs, large stage, new scenery. Everything new. Live manufacturing town of over 10,000. First-class attractions desired. J. D. STIVERS & CO.

MILTON, PA. MILTON OPERA HOUSE.

Seating capacity 900. Complete new scenery. Population 700. Share or rent. EDWIN R. CURTIS, Mgr.

MCKINNEY, TEXAS. HEARD'S OPERA HOUSE.

Seating 1,000. Stage 30x50. Complete scenery. Pop. 5,000. Share or rent. J. S. & S. D. HEARD, Props.

MALONE, N. Y. HOWARD OPERA HOUSE.

Seating 700. Complete scenery. Population 8,000. Now booking. FARGUSON & MERITT, Managers.

NEW BERRY, S. C. CITY OPERA HOUSE.

Good play of 4,000 people. House seats 750. Ground floor, folding chairs, and full set of scenery. Stage 30x40. Well lighted and heated. Now booking only good attractions for season 1886-87. Share or rent. JOHN S. FAIR, Manager, P. O. Box 50.

NORRISTOWN, PA. ACADEMY OF AMUSEMENTS.

Correspondence solicited with best dramatic companies. Will be open for business July 1. Scenery and appointments all new and strictly first-class. Stage 40x40. Now booking. FRED. H. WHIPPLE, Toledo, O.

OSHKOSH, WIS. NEW GRAND OPERA HOUSE.

This house is on the ground floor and first-class in every respect. Oshkosh second city in Wisconsin. Two good attractions wanted for Northern State Fair, week September 13-18. Managers desiring dates for next season will address undersigned. All contracts must be signed by H. B. JACKSON, Manager.

ORANGE, VA. MASONIC OPERA HOUSE.

Seating 400; share or rent. Address Man. Opera House.

PINE BLUFF, ARK. OPERA HOUSE.

Two Galleries. Dress Circle and Parquet. Seating capacity 800. Ground floor. New and elegant building. Complete stock of scenery. Folding chairs, etc. Ample, comfortable and well appointed dressing-rooms. House lighted by gas and electric light. Population of city and vicinity 12,000. Three lines of railway. Two steamboat lines. First-class attractions. Write for dates, season 1886-87. Address SAM. F. HILZHEIM, Lessee and Manager.

RALEIGH, N. C. TUCKER HALL.

FOR RENT—Fair Week, commencing Oct. 15. J. P. & J. FERRALL, Lessees.

RED WING, MINN. CASINO OPERA HOUSE.

Seating 1,000. Liberal terms. Address GEORGE WILKINSON, Proprietor, or J. C. HAWK, Manager, or H. S. TAYLOR, 23 E. 14th Street, New York.

SYCAMORE, ILL. OPERA HALL (new).

Seating 500. New Scenery. Good show town. Annual license. Own all the boards. Now booking for 1886-87. Co. Fair begins Sept. 21. JOHN B. WHALEN, Mgr.

SAN FRANCISCO, CAL. ALCAZAR THEATRE.

Seating capacity 1,000. The handsome Moorish Temple of Art. Will play on shares or rental. Open dates by addressing GEO. WALLEHROD, Manager.

SHENANDOAH, PA. FERGUSON'S THEATRE.

One of the largest in the interior of the State. New and complete. Seats, 500; 500 seats on ground floor; capacity 1,000; heated by steam and well ventilated. Size of stage 32x50 feet. Parquet, marquet circle and balcony and two elegant proscenium boxes. Large set of scenery. Population 20,000, with 30,000 additional within a radius of five miles. Twenty-four passenger trains daily run special cars to outlying towns for good attractions. Booking now for next season, and want first-class attraction to open. Manager secures special rates for companies over Lehigh Valley Railroad. P. J. FERGUSON, Sec. and Manager. Col. St. Clair Gibbons (the Fat Man), Bill Poster.

SAGINAW, MICH. TEUTONIA OPERA HOUSE.

Seating capacity, 1,000. Ground floor. Wanted—Good dramatic companies to play week stands at popular prices, during Summer months. Address all communications to C. M. BEACH, Manager.

TAYLOR HOUSE.

Two blocks from Opera House. FRED. B. SWEET, Proprietor.

Martin's Coupe, Omnibus and Baggage Line.

Orders for theatrical baggage and scenery will receive prompt attention. J. S. MARTIN, Proprietor.

SOUTHWESTERN OPERA HOUSE CIRCUIT.

Composed of the following good show towns, all having fine opera houses.

SOLICITS BOOKINGS FOR 1886-87.

From all first-class Troupes, Combinations and Minstrel Companies.

The cities composing this circuit average twenty miles apart, with very best railroad facilities.

For dates apply to the following managers:

City.	Population.	Seating Capacity.	Managers.
Joplin, Mo.	10,000	900	H. H. Haven
Webb City, Mo.	4,000	500	James Gannon
Columbus, Kas.	8,000	800	G. E. Harland
Parsons, Kas.	11,000	800	Lot L. Baird
St. Scott, Kas.	12,000	900	W. P. Patterson
Pittsburg, Kas.	6,000	1,000	C. & J. Hunter
Lamar, Mo.	3,000	800	Brown & Avery
Nevada, Mo.	6,000	1,000	Harry C. Moore
Rich Hill, Mo.	6,000	800	J. Goldenberg
Butler, Mo.	5,000	800	Don Kenney
Paduca, Kas.	4,000	600	L. D. White
Ottawa, Kas.	8,000	900	Samuel Faith
Garnett, Kas.	3,000	1,000	S. Kaufman

W. P. PATTERSON, President, Fort Scott, Kas.

H. H. HAVEN, Secretary, Joplin, Mo.

General information in regard to the circuit, railroad connections, etc., will be cheerfully furnished by the Secretary.

THE NEW OIL AND IRON CIRCUIT.

YOUNGSTOWN, O. - - - OPERA HOUSE

NEWCASTLE, PA. - - - PARK OPERA HOUSE

MEADVILLE, PA. - - - ACADEMY OF MUSIC

OIL CITY, PA. - - - OPERA HOUSE

TITUSVILLE, PA. - - - EMERY OPERA HOUSE

FRANKLIN, PA. - - - OPERA HOUSE

W. W. MCKEOWN, President, Youngstown, O.

R. A. ROGERS, Vice President, Oil City, Pa.

E. A. HEMPSTEAD, Secretary, Meadville, Pa.

All first-class, new, modern opera houses (no halls) in cities of an average population of 14,000; lowest, 9,000; highest, 25,000.

Managers should address the Secretary, E. A. HEMPSTEAD, of Meadville, Pa., who will book attractions for the whole circuit. Having at all times a list of dates filled of each house, he can arrange the route to best advantage to local managers and the companies, making jumps as short as possible, and keeping attractions as far apart as possible in each city. He will send the route completed. Always let the Secretary know your last stand before you wish to play the circuit, and the next stand after leaving the circuit.

TEXAS AND ARKANSAS.

GREENWALL'S CIRCUIT.

FIRST-CLASS ATTRACTIONS WISHING TIME.

Season 1886-87.

Address H. GREENWALL & SON.

Office, 840 Broadway, Room 8, Star Theatre Building.

Office Central Lithographing Co., New York.

TARBORO, N. C. LICHTENSTEIN OPERA HOUSE.

Seating 500; five sets of scenery. Good show town; have piano. Fair week, Nov. 15. Address D. LICHTENSTEIN.

TEXARKANA, TEXAS. NEW OPERA HOUSE.

Seating 1,000; folding chairs, all new. Sharing only. First-class companies address I. E. RIELLY.

Season 1886-87.

RHEA

FAREWELL TOUR.

Brilliant Repertoire.
Time all Filled.
OWEN FERRE, Acting Manager.
866 Broadway, New York.

SCENERY
For Opera Houses, Halls and Travelling Combinations.
Sosman & Landis
SCENIC STUDIO,
277 and 279 Clark Street,
CHICAGO, ILLINOIS.

We will on May 1 occupy our NEW STUDIO, THE LARGEST IN THE WORLD.
Every modern facility. Twenty paint bridges and frames, enabling us to do the largest scenery in use.
We employ twenty artists and assistants.
Our patrons will receive the benefit of our extended facilities in the best of artistic work at LOWEST PRICES.
Owners and managers should get our prices before contracting elsewhere.
Over 700 Opera Houses and Halls now using our work.
CORRESPONDENCE SOLICITED.

J. B.
DOBLIN
& CO.
Tailors to the Profession.

OUR Specialties
Perfect FIT.
Moderate PRICES.
Satisfactory Guaranteed.

134 BOWERY,
Near Grand street, New York.
Samples and self-measurement chart mailed on application.

IMPORTANT
To the Ladies!

WE NOW MAKE A NEW WIG CALLED
THE KNICKERBOCKER.
(Trade mark.)

Which is the most becoming coiffure ever invented. No one else is allowed to sell

THE KNICKERBOCKER.
Ladies who care for an elegant coiffure should investigate this.

HELMER & LEITZ,
Theatrical Wigs and Stage Cosmetics of Exceptional Merit.
125 FOURTH AVENUE, NEW YORK
(Bet. 12th and 13th Streets).

THE EAVES
COSTUME COMPANY.
THE OLD STAND.
63 EAST 12TH STREET, NEW YORK.
TELEPHONE CALL, 671 and 51 ST.

Daily competition in price, style or workmanship. Managers and the profession generally will find it to their interest to get estimates from this old and reliable house. New wardrobe made up either for sale or hire. The largest stock of armor, theatrical and operatic costumes in the United States always on hand.

THIRD SEASON WITH BENNETT-MOULTON OPERA CO.
BESSIE FAIRBAIRN.
PRIMA DONNA.
POLLY FAIRBAIRN.
SOPRANO.
Disengaged after June 1, 1887.
43 BLUE HILL AVENUE, BOSTON.

COPYING.
MRS RICHARDSON.
THEATRICAL COPYIST AND TYPE-WRITER
25 WEST 4TH STREET, N. Y.

★
Marie Prescott

AT LIBERTY SEASON 1886-87.

Address 1214 2nd Ave., between 72d and 74th Sts., New York.

JAMES OWEN
O'CONOR
AND HIS
Tragedy Company.

"O'Conor is McCullough's legitimate successor."
MANAGER EDWARD SHERIDAN.
Address en route.
J. HENRY RICE, Manager.

BIDWELL'S
New Orleans Theatres
ACADEMY OF MUSIC,
GRAND OPERA HOUSE
AND
ST. CHARLES THEATRE.
THE ONLY FIRST-CLASS STANDARD THEATRES IN THE CITY.

Playing only First-class Attractions.
FOR TIME, SEASON 1886 and 1887, apply to R. E. STEVENS, 1166 Broadway, or, D. BIDWELL, Proprietor and Manager, New Orleans.

'86. First Starring Tour '87.

AND
Fourth Season on the Road, OF THE TALENTED YOUNG ACTOR,
EDWIN LAWRENCE
In a Repertoire of Standard Characters.

Supported by a Strong Company
Under his own management.
Address all communications to 24 W. 14th Street.

FAY BROTHERS,
Proprietors and Managers of
People's Theatre
OMAHA, NEB.

First-class specialty companies wishing to play this house.

Address
GEORGE W. FAY,
General Managers FAY BROTHERS.

French Opera House
OF
NEW ORLEANS.
TO RENT.

Apply to
MERCHANTS' MUTUAL INSURANCE CO.,
NEW ORLEANS.

THE RESORT OF THE PROFESSION
EUGENE BREHM.
to Union Square, New York
The choicest refreshments always on hand.
ALSO NOTARY PUBLIC.

THE OPERA OFFICE
1145 Broadway, New York.
MANAGER, JOHN TEMPLETON
FAY TEMPLETON OPERA CO.
and the
"ORIGINAL MIKADO."
Furnishes Managers, Artists and Musical Associations Companies, Operas, Orchestras, Engagements, Manuscripts, Everything.

MERCEDES
MALARINI.
STARRING IN LYWOOD.
AT LIBERTY JULY 1.
Address P. O. Box 781, New York.

C. Erin Verner.
Legitimate Character Comedian. Starring at Conn. the Shaghauns. "Facile Princeps."

Kittie Marcellus.
HIGH SOPRANO. Successful as Second Lady with Lizzie St. Quintan. At liberty for light opera or singing concerts. Address Minnion.

David Hanchett.
Leading Man and Stage Manager. Bandman Company, 184-5-6. Address Minnion, or Agents.

Miss Florence Noble.
Leading Lady with Mr. and Mrs. W. I. Florence. Season 1886-87. Address 259 West Forty-Third Street.

Ed. H. Van Veghten.
With Little Tycoon Co., Fifth Avenue Theatre, New York. At liberty June 24. Permanent address, Minnion.

SCOTT MARBLE, BILL NYE.
Prepared to entertain propositions for original dramatic work. Authors of the latest success "Gas Puffers." Address 4611 Champlain Avenue, Chicago, Ill. HOWE & HUMMEL, Attorneys.

Miss Sadie Bigelow.
As COUNTESS ZICKA and AMERICAN GIRL in Motha. Wallack's Theatre Company. En Route.

Helen Reimer.
Singing soloists and choruses. Ray Baby company season 1884-5. '85-86. Disengaged after May 1. Address as per card. or Minnion.

Edwin Parrish.
189-6-Fayette Co., Due de Lorraine.
Summer—Marquise Clara, repertoire, en route.
1886-7—OPEN. Invites Offers.
Address care N. Y. Minnion, or en route.

Will J. Duffy.
BUSINESS AGENT LIZZIE EVANS.
Season 1885-86 and re-engaged 1886-87.
Address N. Y. Minnion.

Maggie Arlington.
LEADING BUSINESS.
Address this office.

Alfred Follin.
Address J. J. SPIES, 266 Broadway.

THOMAS SERRANO | ELSIE
Dramatists.
Address N. Y. Minnion Office.

Eleanor Carey.
LEADING BUSINESS.
Address Minnion.

Clara Baker.
Leading Business. Providence Opera House, Summer Season, 1886.
At Liberty Fall and Winter Season, 1886-87.

Amy Ames.
VIOLET.
Standard Theatre.

Wil. Lackaye.
RICHARD IN MAY BLOSSOM.
Address Minnion.

A. R. Waterman.
MANAGER.
Chasfron "Kit" company. Address Minnion.

Harry G. Sinclair.
LILLIE M. SINCLAIR.
Address Minnion.

S. W. Laureys.
Professor of the Art of Costuming.
76 Broadway, opposite Stewart's.

Elvie Seabrooke
AS MARY BLYTHE.
Thomas Q. Seabrooke.
AS MC JEWELL.
COLVILLE'S WORLD.
Address 112 E. 3rd street.

Francis Gaillard.
BARITONE.

Alice Gaillard.
CONTRALTO.
At Liberty for Summer. Next season with McCaull. Address 400 Sixth Ave., New York.

Fanny Reeves.
Eugene A. McDowell.
124 W. 29th Street.

Miss Kate M. Forsyth.
LEADING BUSINESS.
Address Minnion.

Miss Sophie Lingwood.
As PRINCESS DE GRAMPONNEAU—Miss Mal-notte's English HERMINE Co. Address care of GILBERT TAIT, 6 York St., Covent Garden, London, Eng.

Amy Ames.
As VIOLET, in Hoyt's TIN SOLDIER.
Season of 1886-87.

Griffith Morgan.
SCENIC ARTIST.
Studios and permanent address, 37 Franklin avenue, Brooklyn, N. Y.

C. W. Dungan.
McCAULL OPERA COMPANY.
Season 1884-5-6. Address Minnion.

Lillian Hadley.
LEADING BUSINESS with W. J. SCANLAN CO.
Season 1885-86. Address SIMMONDS & BROWN.

Joseph Mealey.
Character and Singing Comedian. Third month as TEDDY with Little Tycoon Opera Co., Standard Theatre, N. Y. Managers address Minnion Office.

Sydney Chidley.
SCENIC ARTIST.
40 East 12d street, New York.

Mrs. Shepperd.
(Of D'Oyly Carte's and Stosson's Mikado Cos. At liberty. Address Fifth Avenue Theatre.

W. H. Crompton.
UNCLE BARTLETT IN MAY BLOSSOM.
Address care of DANIEL FROMMAN, 1215 Broadway

Agnes Llewellyn Wynne.
LEAD. OR LEADING JUVENILE.
Address Agents, or N. Y. Minnion.

Patti Rosa.
Starring in ZIP and BOB, by authorization of LOTTA.

Miss Josepha Crowell.
No. 107 Shawmut Avenue, Boston, Mass.

S. H. Cohen.
MANAGER LONG STRIES COMPANY.
Permanent address Brooklyn Times Office, or as per note in Minnion.

Daisy Wood.
VOLANTE and SECOND WITCH with Margaret Mather, and Baby Wood. Disengaged for Summer season after May 15. Address Minnion.

Gertie Blanchard.
Late with Dion Boucicault company. Formerly Boston Minnion. Specially engaged with Edie in Arden's Eagle's Nest Co. At liberty after May 17. Ad. Minnion.

Gerald Macklin.
Musical Director Patti Rosa Co. Arrangements done during Summer. Address Minnion.

JOHAN G. DE BANG.
Musical Director. McCaull Opera company. Season 1886-87. Address Minnion.

Georgia Cayvan

ADDRESS 125 W. 47th STREET, NEW YORK.

Helen Dauvray.
LYCEUM THEATRE.

During Miss Dauvray's absence in Europe, personal communications can be made to WILLIAM E. HAYDEN, Manager, or WALTER E. HUDSON, Secretary for Miss Dauvray, Lyceum Theatre.

W. A. Whitecar.
AT LIBERTY.
Address Minnion.

Lottie Blair.
As Mabel Burton in Bound to Success. Niblo's Garden, June 7.

Miss Rose Levere.
REPERTOIRE: Leah the Pariah; Romeo and Juliet; The Love Chase; Pygmalion and Galatea; As You Like It; The Hunchback; The Lady of Lyons; Ingomar; Macbeth; She Stoops to Conquer; Casteel The Housewife; The School for Scandal; Kruiser and Fazio.
Address Minnion Office.

William Morris.
West Indies until July.

ALEXANDER SALVINI.
AT LIBERTY.
42 Union Square, N. Y.

Mrs. Augusta Foster.
LEADING BUSINESS.
with
EDWIN BOOTH, Season 1886-87.

Miss Tellula Evans.
PRIMA DONNA SOPRANO.
Invites offers for season 1886-87.
Address Minnion.

George Morton.
LEADING MAN.
ADA MORTON.
JUVENILES OR SOUBRETTES.
At Liberty for Season of 1886-87.
Address during Summer.
ISLIP, LONG ISLAND, N. Y.

Fanny Gillette.
LEADING SUPPORT TO JOSEPH HAWORTH.
Beginning the Season September, 1886.

John D. Gilbert.
GENERAL COMEDIAN.
Late with Kate Chatterton's CRAZY PATCH Co.
AT LIBERTY.
Address 277 Sedgwick Street, Chicago, Ill.

Anna Langdon.
HARRIGAN'S PARK THEATRE.

KATHRYN KIDDER.
WANDA.
NORDECK.
Until end of season of 1886. Permanent address, North Evanston, Ill.

George W. Sammis.
MANAGER OR TREASURER.
Address Madison Square Theatre.

Richard Marston.
SCENIC ARTIST.
Madison Square Theatre, New York.

Mlle. Catherine Nelson.
With her splendid troupe of performing pigeons, tropical birds and dogs.
AT LIBERTY FOR ENGAGEMENTS.
First-class variety companies or theatres.
Acknowledged by all to be the finest attraction on the stage.
Address all communications care Minnion Office.

Miss Emily Kean.
SINGING SOUBRETTE.
His (Richard Reed's) support by Miss Emily Kean as Nell is of great strength, as she is one of the brightest and most vivacious comedians that has ever visited Washington.—Society News.
Miss Emily Kean infused her part, Nettie Shaw, with wit and gritty ways, and soon won commendation.—Boston Post.

Frank Knowland.
Leading Juvenile.
Permanent address, care Minnion.

Edwin Booth

Letters may be addressed care New York Minnion.

Margaret Mather

J. M. HILL, Manager

UNION SQUARE THEATRE, N. Y.
William Ranous.

Fourth Street, New York.
MARGARET MATHER COMPANY.

BARQUO, BEAUBANT, TRAIL.
Effie Ellsler

STARRING IN WOMAN AGAINST WOMAN.

Oscar Eagle.
Disengaged after June 1.

Address Minnion office.

Miss Beatrice Lieb.
AT LIBERTY.

Address Agents.

Miss Bessie Cameron.
As YOUNG MRS. WINTHROP.
Disengaged for season 1886-87.
Address 124 West 14th Street, New York.

Lizzie Evans.
STARRING IN FOUR VERVA, ETC.
Address: C. E. CALLAHAN, Manager, World's Theatre, Broadway, N. Y.

Charles B. Hanford.
Season 1885-86 and 1886-87 with THOMAS W. LAMONT.
Season 1886-87 with ROBERT AND GRANT.
Address 121, 123, 125, 127, 129, 131, 133, 135, 137, 139, 141, 143, 145, 147, 149, 151, 153, 155, 157, 159, 161, 163, 165, 167, 169, 171, 173, 175, 177, 179, 181, 183, 185, 187, 189, 191, 193, 195, 197, 199, 201, 203, 205, 207, 209, 211, 213, 215, 217, 219, 221, 223, 225, 227, 229, 231, 233, 235, 237, 239, 241, 243, 245, 247, 249, 251, 253, 255, 257, 259, 261, 263, 265, 267, 269, 271, 273, 275, 277, 279, 281, 283, 285, 287, 289, 291, 293, 295, 297, 299, 301, 303, 305, 307, 309, 311, 313, 315, 317, 319, 321, 323, 325, 327, 329, 331, 333, 335, 337, 339, 341, 343, 345, 347, 349, 351, 353, 355, 357, 359, 361, 363, 365, 367, 369, 371, 373, 375, 377, 379, 381, 383, 385, 387, 389, 391, 393, 395, 397, 399, 401, 403, 405, 407, 409, 411, 413, 415, 417, 419, 421, 423, 425, 427, 429, 431, 433, 435, 437, 439, 441, 443, 445, 447, 449, 451, 453, 455, 457, 459, 461, 463, 465, 467, 469, 471, 473, 475, 477, 479, 481, 483, 485, 487, 489, 491, 493, 495, 497, 499, 501, 503, 505, 507, 509, 511, 513, 515, 517, 519, 521, 523, 525, 527, 529, 531, 533, 535, 537, 539, 541, 543, 545, 547, 549, 551, 553, 555, 557, 559, 561, 563, 565, 567, 569, 571, 573, 575, 577, 579, 581, 583, 585, 587, 589, 591, 593, 595, 597, 599, 601, 603, 605, 607, 609, 611, 613, 615, 617, 619, 621, 623, 625, 627, 629, 631, 633, 635, 637, 639, 641, 643, 645, 647, 649, 651, 653, 655, 657, 659, 661, 663, 665, 667, 669, 671, 673, 675, 677, 679, 681, 683, 685, 687, 689, 691, 693, 695, 697, 699, 701, 703, 705, 707, 709, 711, 713, 715, 717, 719, 721, 723, 725, 727, 729, 731, 733, 735, 737, 739, 741, 743, 745, 747, 749, 751, 753, 755, 757, 759, 761, 763, 765, 767, 769, 771, 773, 775, 777, 779, 781, 783, 785, 787, 789, 791, 793, 795, 797, 799, 801, 803, 805, 807, 809, 811, 813, 815, 817, 819, 821, 823, 825, 827, 829, 831, 833, 835, 837, 839, 841, 843, 845, 847, 849, 851, 853, 855, 857, 859, 861, 863, 865, 867, 869, 871, 873, 875, 877, 879, 881, 883, 885, 887, 889, 891, 893, 895, 897, 899, 901, 903, 905, 907, 909, 911, 913, 915, 917, 919, 921, 923, 925, 927, 929, 931, 933, 935, 937, 939, 941, 943, 945, 947, 949, 951, 953, 955, 957, 959, 961, 963, 965, 967, 969, 971, 973, 975, 977, 979, 981, 983, 985, 987, 989, 991, 993, 995, 997, 999, 1001, 1003, 1005, 1007, 1009, 1011, 1013, 1015, 1017, 1019, 1021, 1023, 1025, 1027, 1029, 1031, 1033, 1035, 1037, 1039, 1041, 1043, 1045, 1047, 1049, 1051, 1053, 1055, 1057, 1059, 1061, 1063, 1065, 1067, 1069, 1071, 1073, 1075, 1077, 1079, 1081, 1083, 1085, 1087, 1089, 1091, 1093, 1095, 1097, 1099, 1101, 1103, 1105, 1107, 1109, 1111, 1113, 1115, 1117, 1119, 1121, 1123, 1125, 1127, 1129, 1131, 1133, 1135, 1137, 1139, 1141, 1143, 1145, 1147, 1149, 1151, 1153, 1155, 1157, 1159, 1161, 1163, 1165, 1167, 1169, 1171, 1173, 1175, 1177, 1179, 1181, 1183, 1185, 1187, 1189, 1191, 1193, 1195, 1197, 1199, 1201, 1203, 1205, 1207, 1209, 1211, 1213, 1215, 1217, 1219, 1221, 1223, 1225, 1227, 1229, 1231, 1233, 1235, 1237, 1239, 1241, 1243, 1245, 1247, 1249, 1251, 1253, 1255, 1257, 1259, 1261, 1263, 1265, 1267, 1269, 1271, 1273, 1275, 1277, 1279, 1281, 1283, 1285, 1287, 1289, 1291, 1293, 1295, 1297, 1299, 1301, 1303, 1305, 1307, 1309, 1311, 1313, 1315, 1317, 1319, 1321, 1323, 1325, 1327, 1329, 1331, 1333, 1335, 1337, 1339, 1341, 1343, 1345, 1347, 1349, 1351, 1353, 1355, 1357, 1359, 1361, 1363, 1365, 1367, 1369, 1371, 1373, 1375, 1377, 1379, 1381, 1383, 1385, 1387, 1389, 1391, 1393, 1395, 1397, 1399, 1401, 1403, 1405, 1407, 1409, 1411, 1413, 1415, 1417, 1419, 1421, 1423, 1425, 1427, 1429, 1431, 1433, 1435, 1437, 1439, 1441, 1443, 1445, 1447, 1449, 1451, 1453, 1455, 1457, 1459, 1461, 1463, 1465, 1467, 1469, 1471, 1473, 1475, 1477, 1479, 1481, 1483, 1485, 1487, 1489, 1491, 1493, 1495, 1497, 1499, 1501, 1503, 1505, 1507, 1509, 1511, 1513, 1515, 1517, 1519, 1521, 1523, 1525, 1527, 1529, 1531, 1533, 1535, 1537, 1539, 1541, 1543, 1545, 1547, 1549, 1551, 1553, 1555, 1557, 1559, 1561, 1563, 1565, 1567, 1569, 1571, 1573, 1575, 1577, 1579, 1581, 1583, 1585, 1587, 1589, 1591, 1593, 1595, 1597, 1599, 1601, 1603, 1605, 1607, 1609, 1611, 1613, 1615, 1617, 1619, 1621, 1623, 1625, 1627, 1629, 1631, 1633, 1635, 1637, 1639, 1641, 1643, 1645, 1647, 1649, 1651, 1653, 1655, 1657, 1659, 1661, 1663, 1665, 1667, 1669, 1671, 1673, 1675, 1677, 1679

ALL ABOARD FOR DETROIT!

STILL OPEN TIME FOR FIRST-CLASS ATTRACTIONS. APPLY IMMEDIATELY.

Season 1886-87. The Attention of Managers and Agents is Called to the NEW

GRAND OPERA HOUSE

DETROIT, MICHIGAN.

CHARLES O. WHITE - - - - - Lessee and Manager.

THIS WILL BE POSITIVELY THE ONLY NEW THEATRE THAT WILL BE BUILT IN DETROIT FOR YEARS TO COME.

CENTRALLY LOCATED ON THE GROUND FLOOR.

SEATING CAPACITY, 2,500. STANDING ROOM, 500. FIRST CLASS IN ALL DETAILS.

The Highest Grade of Prices, \$1, 75c., 50c., 25c.

This magnificent edifice, now in course of erection by the Brush estate, will be completed on September 15. The inauguration of the Season of 1886-87 will occur Thursday, September 16, with

MCCAULL'S OPERA COMPANY.

The following strong combinations and stars have already been booked: Joseph Jefferson, Langtry, Thomas W. Keene, Clara Morris, James O'Neill, Modjeska, John T. Raymond, Rose Coghlan, Genevieve Ward, Denman Thompson, May Fortescue, Osmond Tearle, Maggie Mitchell, Lewis Morrison, Charles Pope, Lydia Thompson, Roland Reed, Janish, Annie Pixley, Gus Williams, Mestayer-Vaughn's We, Us & Co., Thatcher, Primrose and West's Minstrels, Strakosch English Opera Co., McCaull's Opera Co., Alfa Norman English Opera Co., Violet Cameron French Opera Co., Theodora, Kiralfy Brothers, Rehan's Nancy and Co., Gillette's Held by the Enemy Co., Matt Morgan's Diorama of the War, W. H. Power's Ivy Leaf, Frank Mayo, Mr. and Mrs. George S. Knight, Minnie Maddern, T. B. McDonough's Attractions, Prince Karl, Rag Baby, Herne's Minute Men, Haverly's Minstrels, McNish, Johnson and Slavin's Minstrels, Wilson and Rankin's Minstrels, Devil's Auction, Fred. Bryton, Evans and Hoey, Hoodman Blind, Bunch of Keys, Bridal Trap, Wages of Sin, Barry and Fay, White Slave, Hanlon Brothers' Fantasma, A Night Off, and others.

READ THE FOLLOWING FROM ARCHITECT McELFATRICK:

MANAGER CHARLES O. WHITE—My Dear Sir: I have just returned from Detroit, where I have been sojourning for some days, overlooking the construction of the New Grand Opera House, and I am pleased to state that it will be (when completed) one of the most magnificent and complete in all details in America. The cost of the house will exceed \$1,300,000. You can well afford to be proud of this grand amusement structure, as it will excel in many points any similar edifice in the United States.
New York, May 26, 1886.
J. B. McELFATRICK.
For time, terms or other information connected with the Michigan Circuit, apply to CHARLES O. WHITE, Room 8, 842 Broadway, New York, or my only authorized representatives, RANDALL'S THEATRICAL BUREAU (managed by W. W. Randall and Charles Frohman), at 1215 Broadway, New York City, who are also booking for Detroit and the entire Michigan Circuit.
CHAS. O. WHITE.

MICHIGAN THEATRICAL CIRCUIT

HURRAH! THE BLOCKADE RAISED.

Michigan Ports Again Open to All.

FIRST-CLASS ATTRACTIONS

We extend to the same a cordial invitation to visit our noble State, and promise you liberal and gentlemanly treatment. You shall not be forced to search other fields by "Shylock, the Monopolist." "We do not crave your flesh nor blood," but promise you fair, square dealings.

MICHIGAN THEATRICAL CIRCUIT,

Representing the Following Theatres and Cities:

Grand Opera House, Detroit, Charles O. White, Mgr.	New Opera House, Toronto, Ont. C. A. Shaw, Mgr.
Grand Opera House, Grand Rapids, W. H. Powers, Mgr.	Opera House, Chatham, Ont. C. A. Shaw, Manager.
Grand Opera House, Kalamazoo, W. H. Powers, Mgr.	Opera House, Ypsilanti, H. C. Curtis, Manager.
Grand Opera House, Lansing, W. H. Powers, Mgr.	Opera House, Grand Ledge, P. R. Black, Manager.
Grand Opera House, Marquette, W. H. Powers, Mgr.	Thibault's Opera House, Coldwater, C. L. Hunter, Mgr.
Grand Opera House, Saginaw, W. H. Powers, Mgr.	Opera House, Owosso, Paul M. Rath, Manager.
Grand Opera House, St. Ignace, W. H. Powers, Mgr.	New Opera House, St. Louis, Frank Seymour, Mgr.
Grand Opera House, St. Joseph, W. H. Powers, Mgr.	Opera House, Allenton, A. F. Marsh, Manager.
Grand Opera House, Warren, W. H. Powers, Mgr.	New Opera House, Greenville, F. S. Turner, Manager.
Grand Opera House, Ypsilanti, W. H. Powers, Mgr.	Opera House, Mt. Pleasant, Scott Pertridge, Manager.
	Opera House, Portland, J. P. Belmont, Manager.
	Opera House, Albion, R. F. Davis, Mgr.
	Opera House, Mt. Clemens, Al. C. Dooling, Mgr.
	Opera House, Dearborn, T. G. Rip, Manager.
	Opera House, St. John, R. G. Steele, Manager.
	Opera House, Mason, C. I. Rayner, Manager.
	Opera House, Macleod, F. J. Miller, Manager.

CHARLES O. WHITE, Representative.

New York Office, 842 Broadway, Room 8, Star Theatre Building.

RANDALL'S THEATRICAL BUREAU, our only authorized Representatives, 1215 Broadway, Daly's Theatre Building.

The CENTRAL

Lithographing and Engraving Co.
OF CHICAGO.

BURNED MAY 26, 1886.

Resumed in New York, June 10th

CAPACITY GREATER THAN ANY OTHER LITHOGRAPHING AND ENGRAVING ESTABLISHMENT IN THE WORLD. ALL ORDERS FILLED ON TIME.

JOHN H. SPRINGER, General Manager.

Office 642 Broadway, over Star Theatre.

Branches, 239 Duane street and 62, 64, 66 Thomas street.

OPEN TIME.

WAYS HELD FOR FIRST-CLASS ATTRACTIONS.

THEATRE, Washington, D.C. Prices, 25, 50, 75 and 1.00. Seating capacity, 1,500.

THEATRE, Baltimore, Md. Prices, 25, 50, 75 and 1.00. Seating capacity, 1,500.

THEATRE, New York, N.Y. Prices, 25, 50, 75 and 1.00. Seating capacity, 1,500.

J. K. STRAUSS, Manager and Proprietor, 605 Broadway, New York.

The Coming Success of Season 1886-87.

THE CHARMING SOUBRETTE,
MISS

LOUISE LITTA,

in CLAY M. GREENE and SLASON THOMPSON'S
(authors of M'iss) Romantic Drama, in
Four Acts.

CHISPA.

A CAR LOAD OF MAGNIFICENT SCENERY
AND THE FINEST LITHOS. AND WALL
PAPER EVER PUT OUT, WITH
A STRONG CAST.

Managers desiring to play the above will apply to
S. P. JOHNSON,
Care 4. S. Socr, 26 Union Square, New York.

Managers of attractions contemplating a tour of TEXAS the coming season will find it to their interest to communicate with the undersigned, representing the following named houses:

TEXAS

Proprietor and Manager GARLAND OPERA HOUSE, Waco.
Manager GRAY'S OPERA HOUSE, Houston.
Manager GRAY'S OPERA HOUSE, Austin.
Manager GRAY'S OPERA HOUSE, Fort Worth.
Manager GRAY'S OPERA HOUSE, Galveston.

J. P. GARLAND,
Taylor's Theatrical Exchange, 23 E. 14th st., N. Y.

OWENS'
Academy of Music.
CHARLESTON, S. C.

JOHN E. OWENS, - - - Proprietor and Manager

WILL T. KROGH, - - - Assistant Manager

Address JOHN E. OWENS,
23 St. Paul Street, Baltimore, Md.

H. R. JACOBS

HAS SECURED THE

CLEVELAND THEATRE,

AND IT WILL HEREAFTER BE KNOWN AS

H. R. Jacobs' Cleveland Theatre

H. R. JACOBS, Sole Proprietor and Manager.

During the Summer the proscenium will be torn out, the stage opening widened, new scenery, a new drop curtain, a horse-shoe balcony and four private boxes added. There will be new decorations throughout, making

A TRANSCENDENT METAMORPHOSIS OF
BRILLIANCY.

Now closed; will reopen August 30, 1886. Ten performances weekly, viz.: Matinees, Tuesday, Wednesday, Friday and Saturday. Open time for first-class attractions.

NOTE.—All dates booked by other agents or managers prior to July 1, 1886, for next season are hereby cancelled, but can rearrange by addressing all communications

H. R. JACOBS, Court Street Theatre, Buffalo, N. Y.

MANAGERS, ATTENTION!

GRAND OPERA HOUSE, NASHVILLE, TENN.

HAS BEEN LEASED FOR A TERM OF YEARS by the strongest and most popular management that has ever been in the city. The Grand is the best located and most popular place of amusement in the city, which has been fully proved this past season, as every strong attraction that played at this house has played to big business and made money, and looked to return again. It is certainly acknowledged to be the

Only First-Class Opera House in Nashville,

being situated on the ground floor. The largest stage in the South. Elegant scenery, and in every respect one of the finest appointed Theatres in the country. During the Summer it will be entirely refitted and redecorated throughout and will be in better condition than it has been in years.

WANTED to hear from combinations of the highest order of excellence for season 1886-87.
NEWMAN & HOUSTON - - - - - Lessees. CHAS. H. REDMOND - - - - - Representative
TAYLOR'S DRAMATIC EXCHANGE, 23 East 14th Street, New York.
P. S. Attractions booked for the Opera House under the old management please communicate at once, as time is rapidly flying.

AGNES WALLACE VILLA.

SAM B. VILLA.

RIDGEWOOD, BERGEN CO., N. J.

KING HEDLEY. - - - - - GEO. L. HARRISON

HEDLEY AND HARRISON,

MANAGERS.

HARRY MINER'S THE SPECTACULAR MILITARY DRAMA.

SILVER KING. - - - - - YOUTH.

23 East Fourteenth street.

